



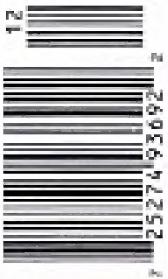
THE LATEST PREQUEL NEWS INSIDE!
EXCLUSIVE EXCERPT FROM THE ART OF EPISODE I
RETURN OF THE EWOK • VEHICLES OF EPISODE I • ADMIRAL OZZEL

STAR WARS INSIDER



WE TALK
NUTS AND BOLTS
WITH C-3PO

ANTHONY
DANIELS



STAR WARS

EPISODE I

On May 29, 1999 at Lowe's Motor Speedway, Jeff Gordon and Pepsi Racing ran a special *Star Wars* paint scheme.

In celebration of the opening of Episode I *The Phantom Menace*, Jeff Gordon's Pepsi Racing Monte Carlo featured a special paint scheme. The Busch Series Chevrolet featured Jedi Knights Qui-Gon Jinn and Obi-Wan Kenobi on the hood and Jar Jar Binks and Darth Maul on the rear quarter panels.



1:24-scale Elite,
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Pedal Car
6½ inches long,
2½ inches wide,
2½ inches tall

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Busch Series 1999 Chevrolet Monte Carlo

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STAR
WARS
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THE ART OF
**STAR
WARS**

EPISODE I
THE PHANTOM MENACE

WRITTEN BY JONATHAN BRESMAN



Between the mind's eye and
the movie screen lies the place
where the magic begins...

From the archives of Lucasfilm to the pages of this lavish volume comes a visual feast, illustrating the wondrous evolution of the newest STAR WARS movie

Featuring:

- Conceptual illustrations, sequential art, and finished full-color paintings
- The visual development of everything from battle droids and Trade Federation ships to the all-new characters Qui-Gon Jinn, Queen Amidala, Jar Jar Binks, and Watto
- Key action sequences, including the Podraces and ground and space battles
- Behind-the-scenes photos of the artists at work
- Exciting new poster art, created especially for Episode I
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Liam Neeson, Samuel L. Jackson, and Jake Lloyd sat down for brief Q&A sessions with the Insider right after they first saw *The Phantom Menace*. Find out how the Jedi judge the final product—and discover their new hopes for Episode II.

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Never-before-published photos! Take a look at the "home movie mockumentary" made by *Return of the Jedi*'s assistant director during the 1982 filming of *Jedi* that stars Warwick Davis, along with hilarious cameos from Mark Hamill, Harrison Ford, Carrie Fisher, and more!

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» THE ART OF EPISODE I

Beautiful reproductions of the concept art that shaped the look of *The Phantom Menace* are showcased in this exclusive excerpt from *The Art of Episode I*. From early Podracers to the intriguing Sith Witch, you won't believe your eyes!

60 The Vehicles of Episode I

Master, what's a bongo? It's a Gungan sub, of course, and it's just one of a new fleet of speeders, ships, and tanks that power the forces of good and evil in the first episode of the *Star Wars* saga. A revealing, in-depth overview from David West Reynolds, author of *Episode I: The Visual Dictionary*.

64 Anthony Daniels

» NUTS AND BOLTS

After four movies, two cartoons, innumerable commercials, and one "Holiday Special" as the beloved protocol droid C-3PO, Anthony Daniels is still going strong as one of the biggest stars in the *Star Wars* universe. The author of the Insider's Wonder Column tells Scott Chernoff what the part means to him, and where he hopes to take it in the future.

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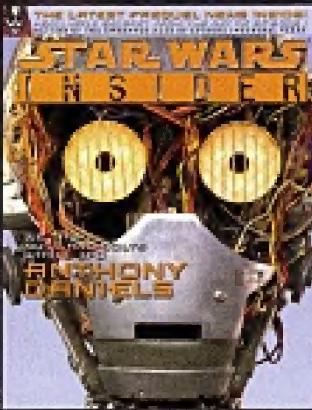
All your Star Wars collecting questions answered, with renewed vigor.

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FROM THE HORSE'S MOUTH will return next issue, with the mighty Chewbacca, and a galactic union.

THE WONDER COLUMN

is still in the oil bath—but geez, isn't the interview with Anthony good enough for you?



ON THE COVER

The fantastic new version of the prequelized C-3PO, played by Anthony Daniels in Star Wars: Episode I The Phantom Menace.

Illustration by Javier Fernandez



from the editor's desk

JON PROVEN RIGHT AGAIN

FOR THOSE OF YOU WHO actually read two of my editorials in a row (raise your hands, I know there are at least two or three of you out there), you may recall that in the last issue, I boldly asserted that George Lucas did not cripple the movie industry by giving it a so-called blockbuster mentality. In fact, I said, George Lucas actually inspired a whole generation of American independent filmmakers that have enriched the movie industry.

Of course, that was just my own ranting and raving; now I have hard evidence.

The evidence is a story, a story that begins over five years ago when I was just a punk freelance reporter in addition to my *Star Wars Insider* duties. I interviewed a young man named Gregg Hale for a monthly science fiction magazine. Gregg had what I thought was a killer demo trailer of an independent science fiction film he was trying to produce called *Third Shifters*.

Gregg was part of a burgeoning Orlando, Florida-area film scene that was loosely based around the University of Central Florida. A lot of young film students were getting experience working on Disney productions in Florida, or one of the several Florida-based TV shows, like the now-defunct Hulk Hogan vehicle *Thunder in Paradise*. These students were then going on to work on their own projects. The *Third Shifters* trailer was made by Gregg and his friends in their spare time with mostly borrowed equipment, and was shot at locations in Disney World after hours.

When the short piece ran in the magazine in 1995, Gregg called me up to thank me for coverage, saying it had helped spark talks with producers about financing a full-length *Third Shifters* movie. At the time, I asked Gregg why he wanted to make a science fiction film in the first place. He answered me like he was talking to a complete and utter idiot: "Star Wars, of course." Duh, I lost track of what happened to Gregg and the *Third Shifters* project after that.

Fast forward to 1999, I'm sitting in a mall

cineplex watching a very popular film. I'm enjoying the movie—it's interesting and original. As the credits roll I see Gregg Hale's name as the producer. As I leave the theater, I'm excited. It looks like that guy in Central Florida has hit the big time. The movie? A little film you may have heard of called *The Blair Witch Project*.

Made for under \$100,000 and grossing over \$130 million, *The Blair Witch Project* has unseated George Lucas' *American Graffiti* as the best return on a movie investment ever. (*Graffiti* was made for \$750,000 and grossed over \$117 million worldwide in 1973.) Stylistically, the movie owes more to George Lucas' direction and Haskell Wexler's camera work on *American Graffiti* than to anything in *Star Wars*, but its success echoes something that Lucas has always said about *Star Wars*: *The Blair Witch Project*, which consists of mostly video footage, proves once again that it is story, not blockbuster special effects, that make a movie successful.

Now, you know the rest of the story.

When I recently contacted Gregg in the offices of his Haxan Films production company in Florida, he reiterated what he told me years ago about *Star Wars*. "I've got to give my props to George Lucas," said Gregg.

Perhaps the best thing a movie can do is inspire its viewers to make their own creative achievements. I hope someone reading this is getting ready to follow in George Lucas'—and Gregg Hale's—footsteps.

A handwritten signature in black ink that reads 'JON BRADLEY SNYDER'.

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Gungan Din

ONE OF THE CHARACTERS that doesn't seem to be particularly popular is Jar Jar (Star Wars Insider #45). Personally, I rather like the fellow, but I can see where many would find him annoying. Perhaps that was the intention. There are many people in the world around us that we find boring or annoying, but I think the story makes the point that all people, off creatures, have value. Despite his clumsiness, Jar Jar makes a significant contribution. Without his interference in the lives of the Jedi, the Queen would have had no alliance with the Gungans. Qui-Gon accepted Jar Jar as worthy of his attention, and the good guys were rewarded for his faith.

LISA RICHMOND
West Richland, WA

WHEN I GO ON THE WEB, I see a great deal of negative comments about Jar Jar Binks. This character reminds me of a clumsy child. I'm sure we all know someone in real life that is similar to Jar Jar. I am also seeing and hearing comments about accents in this movie. Our world is made up of thousands of different accents! Life would be pretty boring if we all sounded the same!

JESSICA EARL
Phoenixville, PA

FIRST TINKY WINKY, now Jar Jar Binks. What is with the media's obsession with picking on kids' characters and claiming there are hidden symbols or subliminal messages? Jar Jar is just a fictional character in a movie. Just because he supposedly has a Caribbean accent and is a klutz does not mean he is representing any race or people and making them look like klutzies. I thought he was hilarious.

CRYSTAL HARRIS
Weatherford, TX

THE STAR WARS SAGA is the most culturally diverse set of movies in film history. What other films have represented every conceivable size, shape, color, sex, and age, both human and non-human? The small but loud complaints by some that Episode I has "subconscious stereotyping" is absolutely ludicrous. Instead of trying to force their unwanted prejudices upon the film, why can't these viewers see that a dominant theme of George

Lucas' story is that all life is precious and to be respected.

Episode I shows a mature teenage girl ruling a planet, a giving little boy affecting the fate of the universe, an older Jedi Knight valiantly risking his life to save others, a wise black man leading the prestigious Jedi Council, a young man respecting his teacher, a single mother letting her child go to a better life, a brave black man defending the Queen's guard as Captain, and a bumbling but lovable imaginative creature named Jar Jar who saves the entire planet.

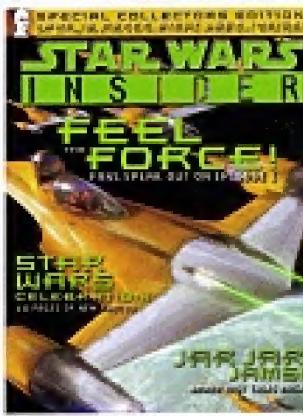
In our cynical society, there is intolerance of what is different and new. I applaud George Lucas for his vision of a time where a special council exists to protect every form of life, and where anyone of any race can be a hero.

KATIE HECK Sevierville, TN

Oh, What a Tangled Web, Part 2

I WAS EXCITED TO SEE a letter of mine printed in Star Wars Insider #43—that is, until I realized it was a letter I had sent to Jon Snyder, not intending for it to be published. In my letter, which I had written last December, I unfairly singled out the people at the fan-made Star Wars Web site TheForce.net for putting Episode I "spoilers" on their Web site. Since that time, I have seen TheForce.net take the lead in making these sorts of sites "spoiler-safe" for readers. I even was allowed to contribute a few items to TheForce.net, which makes the publication of my earlier letter that much more upsetting.

I may not agree in principle with someone posting non-sanctioned Lucasfilm information on their Web site, but doing so does not make one less of a fan. In fact, if anything, it highlights their enthusiasm of all things Star Wars. It was this enthusiasm that attracted me to TheForce.net in the first place, and kept me going back, even when I was uncomfortable with some of the information available there. I have little respect for the people



who are sending out this spoiler information in the first place. As TheForce.net's Scott Chitwood informed me, this information comes to them from outside sources. It is a shame that, with the loyalty that seems to be such a part of Lucasfilm, some person or people need to get their kicks by leaking plot points well in advance of the film's release.

You would think staying off the Internet would solve this problem, right? Um...wrong. Prior to Episode I's release, reports on Internet-based activity could be found on Entertainment Tonight, Showbiz Today, Entertainment Weekly, and the Associated Press—wood has a way of getting out, so unless you literally chose to live in a cave, you were in danger of having something "spoiled" for you in some shape or form, or having your friends and family blab to you something they heard.

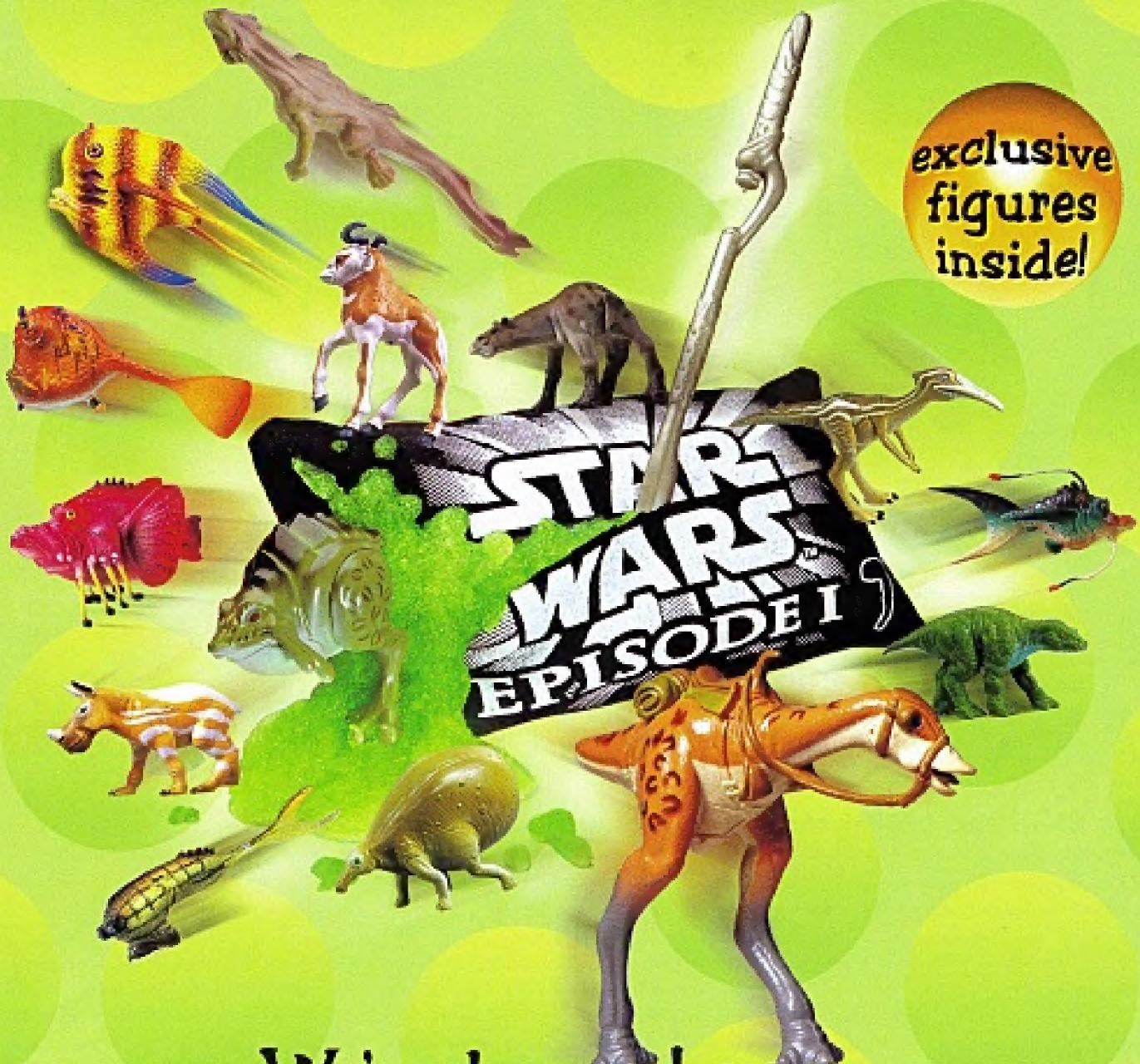
I'm not sure what kind of debate my letter may have sparked. I can't blame TheForce.net or other fan-made sites for being handed this kind of information. I'd like to apologize to them in the pages of this magazine. Although I support the official Star Wars site, and the method in which they released information about Episode I, fans should not pass up sites like TheForce.net for the wealth of information and enthusiasm found there.

ROBERT WOLPERT
Altamonte Springs, FL

» CONTINUED ON PAGE 46

wanna rumble?

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episode I >> episode II

PREQUEL UPDATE

WITH RICK MCCALLUM

by Dan Madsen

>> When the *Insider* caught up with

With prequel producer Rick McCallum, the busy filmmaker was taking a rare breather in between new episodes of the Star Wars Saga. Even though George Lucas was still working on the screenplay for Episode II, Rick had a few choice tidbits to share—about Indiana Jones, Episode I, and of course, Episode II.

Rick, how is work on Episode II progressing??

Everything is going great. [Production Designer] Gavin Bocquet and I have been down in Australia finalizing the arrangements for what stages we're going to need and what areas we'll require. We're also getting very close to finalizing our locations for Episode II in Tunisia and Italy. We're planning another trip to Italy for September or October. Everything is moving ahead. We're now waiting on a script—we have to wait for the script to be completed before we can do the casting and the costumes. We're still set to shoot in June of 2000.

There have been some rumors about Lucasfilm doing a new Indiana Jones movie.

We've got a great script, but we can't get the three main players together. George, Steven and Harrison all have such full schedules. We have to work through that, and it has been difficult.

There seems to be a little *Indy* push going on—in this issue, we have a report about the *Indiana Jones* trilogy being re-released on video, along with many episodes of *The Young Indiana Jones Chronicles*.

Yes, that's very true. They come in a set—and

"WE'RE GETTING VERY CLOSE to finalizing our locations for Episode II in Tunisia and Italy. We're planning another trip to Italy for September or October. Everything is moving ahead."

we're releasing several more episodes of *Young Indy* on video for the first time as well. I'm pleased to see *Young Indy* finally coming out on video—this should please our *Indy* fans who read the *Insider*.

Can you tell us about any of the scenes that were cut from Episode II? There has been some talk about a waterfall scene.

That was an extension of the scene when the

Gungan sub comes up out of the water with Jar Jar, Obi-Wan and Qui-Gon, and then we see them swim from the sub through a waterfall. But it wasn't an important part.

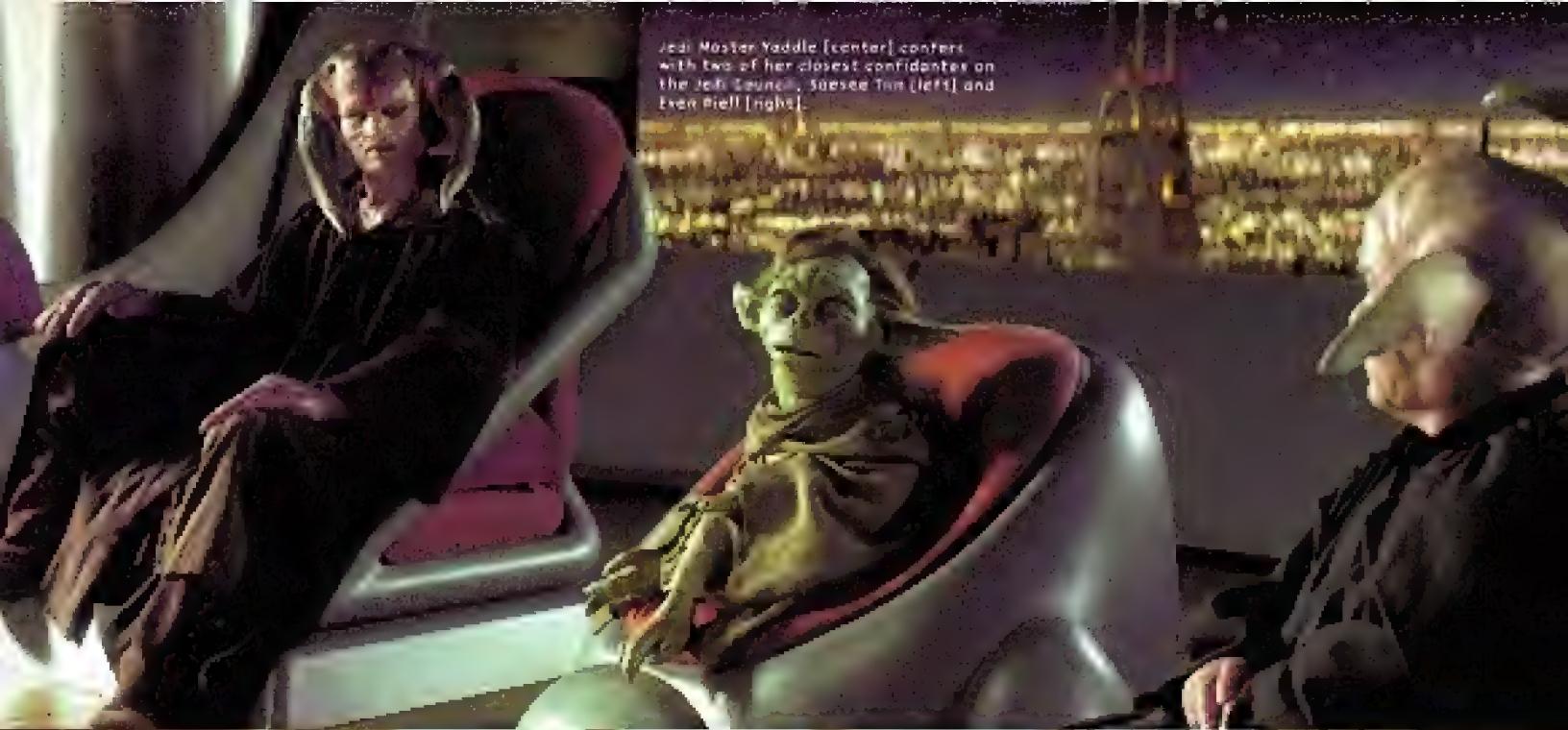
What about the scene in the Senate with Senator Bail Antilles? I understand you cast an actor named Adrian Dunbar for that role and shot scenes with him, but it all got cut.

Yes, we did, but we cut the scenes that had him in it because they just weren't necessary. You

know, when you look at a film and you need to speed it up you say, "Well, we don't need that character or those scenes," and you make the cuts in order to make the film flow better.

Is there anything else that was cut from Episode II?

There is—but we're saving those scenes as a surprise for somewhere down the line! ♦



Jedi Master Yaddle [center] confers with two of her closest confidantes on the Jedi Council: Saeed Tim [left] and Even Piell [right].



Naboo Rebels [opposite] struggle bravely to reclaim the freedom of their planet from the nefarious Trade Federation.



Supreme Chancellor Valorum [played by Terence Stamp, left] goes upon Coruscant, unaware that the sly grin on the face of Naboo's Senator Palpatine [played by Ian McDiarmid, right] belies Palpatine's political plot against him.

STAR NEWS

FROM THE WORLD OF LUCASFILM

by Scott Chernoff



and the VIDEO ONSLAUGHT

» New 15 tape series includes Young Indy

Indy fans, take heart! Harrison Ford, George Lucas, and Steven Spielberg will be featured in all-new interviews for Lucasfilm and Paramount's epic video multi-tape release, *The Complete Adventures of Indiana Jones*. The 15-tape series, including widescreen, THX-remastered versions of all three Indy movies, is scheduled for release October 26.

The bulk of the collection is composed of 12 feature-length tales from *The Adventures of Young Indiana Jones*, taken from the landmark series and television films starring Sean Patrick Flanery. Each of the dozen videos, including episodes directed by Frank Darabont (*The Shawshank Redemption*) and *Star Wars* art

department vet Joe Johnston (*Jumanji*), features customized introductions from George Lucas, as well as new interviews with Lucas and Flanery.

In the spirit of this historical perspective on the life of the heroic archaeologist, Lucasfilm has given each tape a chapter number and even placed all 15 chapters, including the three Indy feature films, in chronological order—meaning that *Indiana Jones and the Temple of Doom*, the 1984 prequel, comes before the movie that started it all, 1981's original *Raiders of the Lost Ark*.

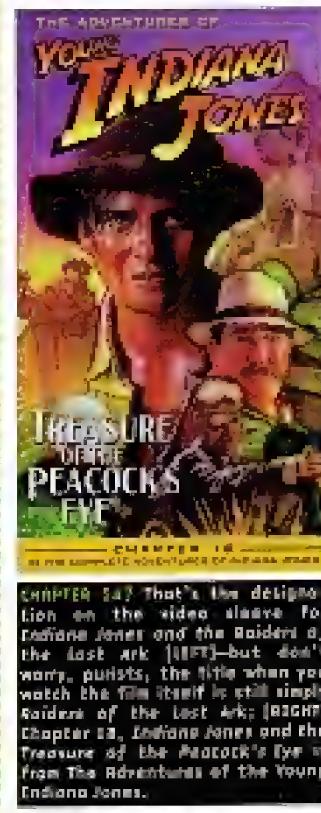
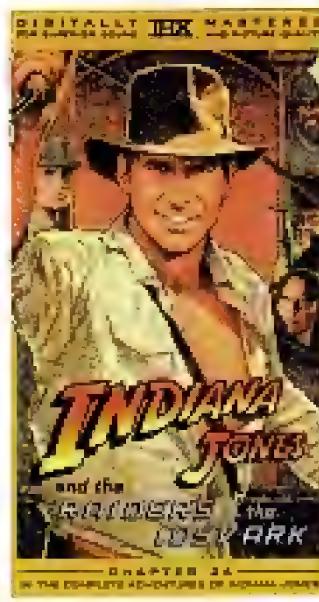
All three movies in the Indy trilogy have not only been digitally remastered in the THX format for the first time, but they will also be

available in the widescreen format for the first time as well. A three-video set of the theatrical films will boast new interviews with star Ford, director Spielberg and series creator Lucas—and for a limited time Paramount is even throwing in *Treasure of the Peacock's Eye* from *The Adventures of Young Indiana Jones*, too. (The three theatrical films will also be available individually.)

The dozen Young Indy Adventures in the collection are *Spring Break Adventure*; *Tranquillity of Hell*; *The Phantom Train of Doom*; *Oranga, The Giver and Taker of Life*; *Attack of the Hawkmen*; *Adventures in the Secret Service*; *Daredevils of the Desert*; *Tales of Innocence*; *Masks of Evil*; *Treasure of the Peacock's Eye*; *Mystery of the Blues*; and *Hollywood Follies*. Although the name of the series is *The Complete Adventures of Indiana Jones*, there are still more Young Indy chapters to come, with

Lucasfilm and Paramount promising more releases on video "in the new millennium."

While DVD enthusiasts must still wait a while longer for the release of the Indiana Jones films (and the *Star Wars* films) in that format, one Lucasfilm production, *Labyrinth*, the 1986 fantasy film directed by Jim Henson and executive-produced by Lucas, was scheduled for release on DVD by Columbia Tri-Star Home Video on September 21, along with 1982's *The Dark Crystal*, which was produced by *A New Hope* and *Empire Strikes Back* producer Gary Kurtz and directed by Henson with Frank Oz. The *Labyrinth* DVD will feature an exclusive documentary, *Inside the Labyrinth*. ♦



Natalie Portman



PHANTOM OF THE PARADISE

» Episode I's Royal Premiere

LONDON—Thousands of fans, a galaxy of stars and the future King of England all descended upon London's landmark Odeon, Leicester Square on July 15 for the European premiere of *Star Wars: Episode I The Phantom Menace*, bringing the West End to a standstill. Over 5,000 Londoners filled Leicester Square to witness the film's European premiere not far from Leavesden Studios, where principal photography on Episode I had taken place two summers earlier. Proceeds from the event went to the British charity The Cinema and Television Benevolent Fund, which benefits industry veterans in need of medical assistance.

Just like their counterparts in America, many fans came dressed as their favorite *Star Wars* characters, forming a unique welcoming committee for the arriving celebrity guests. A quick glance at the crowd revealed that Darth Vader, Darth Maul, and Chewbacca were among those hoping to catch a glimpse of Episode I's stars at what would be the most glamorous and star-studded event surrounding the release of *The Phantom Menace* anywhere in the world.

The biggest cheer of the evening went to Obi-Wan Kenobi's real life alter ego, Ewan McGregor. Wearing a black dinner jacket together with a traditional

Scottish kilt and sporran, the actor attended the premiere with his wife, Eve, and seemed startled by the intensity of the crowd's reaction. Samuel L. Jackson noted that the British actor was the crowd's "homieboy."

In addition to Jackson and McGregor, the Force-ful audience also included Episode I stars Natalie Portman, Jake Lloyd, Ahmed Best, Anthony Daniels, Ian McDiarmid, Brian Blessed, Ray Park, Warwick Davis, and Kenny Baker, with only Liam Neeson unable to attend. *Star Wars* creator George Lucas and producer Rick McCallum were there, along with saga veterans Peter Mayhew (the mighty Chewbacca), Jeremy Bulloch (Bobba Fett), and Denis Lawson (Wedge Antilles, and proud real-life uncle to Ewan McGregor).

Also on hand was a wealth of British celebrities, including pop star Mel G. (of the Spice Girls) and

former Queen guitar hero Brian May, who told the *Insider*, "I loved it. I'll see it at least six more times—but I do think George needs music from Queen in the next film!" (Nice try, Brian, but we'll always have *Flash Gordon*.)

The premiere's guest of honor, Prince Charles, was formally introduced to Lucas, McCallum, and the film's leading cast and crewmembers before the screening. Jake Lloyd was clearly unfazed by the prospect of meeting the future King of England, and casually placed his hands in his pockets while conversing with Prince Charles. Later, Natalie Portman said she was surprised when the Prince asked her if she had appeared in any of the earlier *Star Wars* movies.

"He looked like he was enjoying himself," Ahmed Best said of the Prince after the screening. "I saw him smiling a few

times." Best was also relishing his newfound star status. "This is cool," he said. "When I did the New York premiere, no one paid any attention to me."

Natalie Portman—who as Queen Amidala outranked Prince Charles on the royalty scale—said she was stunned by the amount of interest in Episode I's European launch. "It's fantastic," she declared. "We never get this much attention in the United States, because they're so used to premieres."

Although most of the premiere's guests were happy to sign a few mementos for fans, none attacked the task as enthusiastically as Rick McCallum. On arriving at Leicester Square, McCallum immediately dove into an impromptu autograph session and seemed determined to meet every single spectator. "It was awesome," McCallum later said of the experience. "I've never seen a crowd like that—anywhere."

Following the screening, 1,200 guests headed to a VIP party under a massive tent near London's Tower Bridge. The party's many attractions included live Star Wars music from the London Philharmonic Orchestra, a spectacular laser show, Star Wars ice sculptures, robot dancers, a free bar serving exotic alien drinks, and side chambers offering guests fake tattoos and scars. Among those who made the most of the event were Jake Lloyd, Sam Jackson, and Ewan McGregor, who enthused, "It was fantastic!" The post-premiere party came to a close just before 4 a.m.

Incredibly, though, the celebrations didn't stop there. A second charity screening took place the following night at the Odeon West End as a benefit for the Almeida Theatre, the playhouse for which Star Wars star Ian McDiarmid serves as co-artistic director. And after the two charity events, Episode I officially opened in the United Kingdom to record-breaking results. The Phantom Menace had arrived. **W** — DAVID BASSOM



A Yoda costume from the Smithsonian exhibit *Star Wars: The Magic of Myth*.

MAGIC OF MYTH HITS THE ROAD

» *Star Wars* Smithsonian Exhibit on Tour

DARTH VADER IS COMING to a town near you. So are Yoda, Chewbacca, Boba Fett, Jabba the Hutt, and an amazing armada of ships, weapons, and uniforms. The acclaimed museum exhibition *Star Wars: The Magic of Myth*—which became one of the most-viewed exhibits ever at the Smithsonian Institution in Washington, D.C., during its popular, long-running stay at the Smithsonian's National Air and Space Museum from October 1997, through January, 1999 (*Star Wars Insider* #35)—is going on tour.

Lucasfilm has joined forces with the Smithsonian Institution Traveling Exhibition Service to put

the exhibit—which connects the *Star Wars* saga to elements of classical mythology and world culture through the display of concept

MAGIC OF MYTH ON TOUR

- » **THE SAN DIEGO MUSEUM OF ART**
Sept. 26, 1999–Jan. 3, 2000
- » **THE MINNEAPOLIS INSTITUTE OF ARTS**
Feb. 27–June 4, 2000
- » **THE FIELD MUSEUM, CHICAGO**
July 15, 2000–Jan. 3, 2001
- » **THE MUSEUM OF FINE ARTS, HOUSTON**
March 25–June 25, 2001
- » **THE TOLEDO MUSEUM OF ART**
Aug. 5, 2001–Jan. 5, 2002
- » **THE BROOKLYN MUSEUM OF ART**
Feb. 14, 2002–June 9, 2002

art, costumes, props, and models—on the road through June of 2002. Six museums have been selected to host the exhibit, beginning September 25, 1999, with a 14-week stay at the San Diego Museum of Art in Southern California.

While the touring *Magic of Myth* will feature all of the awesome *Star Wars* artifacts seen at the Smithsonian, including the 30-minute documentary and the audio tour narrated by James Earl Jones, Lucasfilm has added elements from Episode I to the presentation for the first time. After San Diego, the exhibition moves on to Minneapolis, Chicago, Houston, Toledo, and Brooklyn.

Star Wars creator George Lucas called the exhibit a tribute to all of the artists who labored over the details of the four *Star Wars* films. "The artists who worked on *Star Wars* are among the best in the world," Lucas said. "I'm thrilled that the public now has the opportunity to examine their artistry in a museum setting. And, I hope the exhibit will inspire young people who are interested in art, science, and computer technology to use their skills and imagination to create new worlds and pursue their dreams." **W**

Digital Backlot

» *Lucasfilm to move digital business to San Francisco's Presidio.*

A HISTORIC FORMER ARMY POST overlooking the Golden Gate Bridge in San Francisco could soon become the center for the "digital backlot" of which George Lucas has long dreamed.

Lucasfilm is making plans to build an elaborate new office and production complex at the Presidio, which has been a National Park since the Army base closed in 1994, to house its divisions Industrial Light & Magic, LucasArts, Lucas Learning, THX, and Lucas Online, all of which are currently scattered at separate

Bay Area locations. Lucasfilm and Skywalker Sound would stay in nearby Marin County at Skywalker Ranch.

If the plan goes through, Lucasfilm would construct the Letterman Digital Center at the site of Letterman Hospital, a shuttered military hospital at the Presidio (which was also the setting for an ill-fated Mark Hamill film, *The Presidio*, in 1988). The digital backlot would find 1,500 Lucasfilm employees working at the 23-acre site. Congress mandated that the entire Presidio must become financially self-sustaining by 2013. The site boasts beautiful views of the bay and is only a few minutes drive from downtown San Francisco. Lucasfilm will preserve 15 acres of the bucolic site as open space.

George Lucas is credited as Conceptual Designer of the Letterman Digital Center, which will not only house state-of-the-art visual effects facilities but also an Advanced Digital Training Institute and even a cafe open to the public. Environmental impact reports and various technicalities still need to be worked through, but current plans call for construction to be completed by the end of 2004.

"We've been looking for some place to get our businesses back in a common campus—it makes good business sense, and it builds morale," Lucasfilm president Gordon Radley told the *Los Angeles Times*, adding, "We're

WANGLAND

» Star Wars Manga Wins Prestigious Comics Award

IN A CEREMONY HELD during the bustling San Diego Comic-Con International in August, Dark Horse Comics' American adaptation of the Japanese Manga version of *Star Wars: A New Hope* won the comics' industry's prestigious Eisner Award in the category of Best U.S. Edition of Foreign Material. Considered the "Oscars" of the comics universe, The Will Eisner Comic Industry Awards, named after comics pioneer Eisner (*Sheena*, *The Spirit*, *Blackhawk*), were established in 1987 to honor outstanding contributions to the art, and are selected by professionals throughout the industry.



The first installment of *Star Wars: A New Hope* Manga



The "Oscar" of comic books, the Will Eisner Comics Industry Award.

The win for the *A New Hope* Manga (a "Japanime" style re-telling of the story) marked the first Eisner Award bestowed on a *Star Wars* title. "People tend to look at *Star Wars* (comic) books and think, 'Oh, that's *Star Wars*—I know what that's about,'" said winner David Land, the Dark Horse Comics editor of the U.S. edition. "But hopefully, this award will make people sit up and take notice."

Also cited in the award were George Lucas, from whose script the piece was adapted; original Japanese artist Hisao Tamaki; Japanese editors Naoko Oyama and Junzo Takagi; lettering and art retoucher Tom Orzechowski; cover artist Adam Warren; cover colorist Joseph Wright; book designer Cary Grizzini; and publisher Mike Richardson. For Lucas Licensing, the licensing of the Japanese edition was arranged by Louise Riley, Director, International Licensing; the licensing of the American edition was arranged by Lucy Autrey Wilson, Director, Publishing; and the editing of both the Japanese and American editions was by Allan Kausch, Continuity Editor.

Land said the award was a terrific acknowledgment for Dark Horse, which also published Manga adaptations of *The Empire Strikes Back* and *Return of the Jedi*, with the *Episode I* Manga due in December. "I was really surprised," Land admitted. "I was just talking that day about not being recognized for hard work, and then that night I won an Eisner!" ♦

entering a brave new world of entertainment. We want a digital center for this new technology." ♦

Star Wars Tops for '99
» *Episode I* is the #3 movie of all time, right behind *Episode IV*.

NORTH AMERICA CONTINUED its embrace of *Star Wars: Episode I*

The Phantom Menace over the summer, and the world joined in, as *Episode I* continued to shatter box office records and pack houses around the globe. In the U.S. and Canada, where George Lucas predicted in our last issue that his new movie would not make more at the box office than *E.T. The Phantom Menace* did just that—it

surpassed *E.T.* to become the third-highest-grossing movie in U.S. history, not to mention the #1 movie of '99, with a jaw-dropping gross of \$422.3 million, and still counting, at presstime (see chart).

After its astounding opening weeks in May and June (*Star Wars Insider* #45), *Episode I* continued

CONTINUED ON PAGE 78

THE TOP TEN

MOVIES OF ALL TIME

*The four *Star Wars* episodes have collectively grossed over \$2.5 billion in North America alone.*

MOVIE

1. *Titanic* (1997)
2. *STAR WARS: EPISODE IV: A NEW HOPE* (1977)
3. *STAR WARS: EPISODE I: THE PHANTOM MENACE* (1999)
4. *E.T.* (1982)
5. *Jurassic Park* (1993)
6. *Forrest Gump* (1994)
7. *The Iron King* (1996)
8. *STAR WARS: EPISODE VI: RETURN OF THE JEDI* (1983)
9. *Independence Day* (1996)
10. *STAR WARS: EPISODE V: THE EMPIRE STRIKES BACK* (1980)

CROSS IN MILLIONS

\$600.5
\$440.7
\$422.3
\$399.8
\$356.8
\$349.7
\$312.9
\$299.4
\$266.1
\$260.2



Episode IV (above) is #2, with *Episode I* close behind at #3.

MICHAEL SHEARD OZZEL THAT ENDS WELL

by Scott Chernoff



What to make of Admiral Ozzel? The oily, mustached Imperial officer with the beady eyes was certainly up to no good, yet he just didn't seem to do it very well. As Darth Vader himself put it of the bumbling bad guy, "He is as clumsy as he is stupid."

First, there's the scene at the start of *The Empire Strikes Back* when Ozzel dismisses life readings from Hoth as more likely coming from smugglers than the Rebels, angrily demanding, "I want proof, not leads!" Swiftly proven wrong, Ozzel then launches the Empire's assault on the icy Rebel base by prematurely coming out of lightspeed in hailing view of Hoth, immediately alerting the Rebels to the impending attack.

As was clear on first viewing to anybody familiar with the dynamics of the classic *Star Wars* trilogy, it was only a matter of time before Admiral Ozzel met the business end of one of Darth Vader's lethal Force chokes. Indeed, Ozzel almost seemed to invite Vader's wrath, impudently challenging the Sith Lord's conclusion that the Rebels were on Hoth by sniffing, "My lord, there are so many uncharted settlements..." Yeah, Ozzel—like your brain.

But if Admiral Ozzel couldn't get anything right, Scottish actor Michael Sheard sure did—in just two brief scenes, he imprinted Ozzel into the fabric of the *Star Wars* saga as yet another developed, interesting, and believably human character among the Imperial ranks. Of course, his painfully prolonged death scene—the one that prompted a too-close-for-comfort Captain Piett's promotion to Admiral—didn't hurt either.

"It's surprising how many people do remember Ozzel because of his death," Sheard told the *Insider*. "Somebody said to me the other day, 'You were wonderful in that death—how did you get the pulse in your neck to vibrate? And I will let you into a secret—I haven't a clue! I usually just say, 'Well, it's called acting.'"

The admission is typical of Sheard, who is about as gregarious and charming as Admiral Ozzel is scowling and sniveling. A veteran of

over 800 television appearances and 38 feature films, Sheard, 55, is best known to British television viewers as Mr. Bronson, the school headmaster on the cult hit *Grange Hill*, which ran from 1977-82 on the BBC.

Among his TV roles are appearances on everything from *Space: 1999* to *Law and Order*, as well as eight *Dr. Who* stories. "I've worked with more *Dr. Who*s than any other actor," he noted. On the big screen, Sheard's credits include *High Road to China* with Episode I's

"It's surprising how many people do remember Ozzel because of his death. Somebody said to me the other day, 'You were wonderful in that death—how did you get the pulse in your neck to vibrate? And I will let you into a secret—I haven't a clue!'"

Brian Blessed, *Force Ten From Navarone* with Harrison Ford and Angus MacInnes (A New Hope's Gold Leader), and brief appearances (with Ford again) in two of George Lucas' *Indiana Jones* movies, *Raiders of the Lost Ark* and *Indiana Jones and the Last Crusade*.

Of course, if you want to see Sheard in *Raiders*, the actor cautioned, "I suggest you freeze frame and get a magnifying glass." He played the captain of the U-boat Indy rides, standing atop a tower, at one point yelling, "Give," to the hero (his voice was dubbed by another actor). The character was to appear more, but delays in the production forced Sheard to move on to a prior acting commitment—no matter, since the other scenes were later cut anyway. Leaving the set dejected, Sheard said director Steven Spielberg told him, "Don't worry, you'll be back."

The filmmaker kept his word, and Sheard returned for the third *Indy* film, this time mak-

ing a surprise appearance as Adolf Hitler—a role the actor has in fact played five different times, including in the 1985 TV-movie *The Duty Dozen: The Next Mission*. "Once I played him in a science-fiction series over here called *The Tomorrow People*," the actor recalled, "but that time he turned out to be a green blob from outer space."

But despite the disturbingly dark type-casting, Sheard said that although he was hesitant at first, it doesn't bother him to portray the real-life mass murderer over and over again. "I had to metaphorically take the atrocities and put them in a cupboard," he said, "and then you have a really interesting madman to play—

and for an actor, that is a God-send."

A born actor (he says all of his is when he speaks), Sheard has been acting all his life. Though he now lives with wife Ros (they have three grown children) on the Isle of Wight, Sheard grew up in the town of Aberdeen, the son of a minister who used to stage plays for the children of his parish. "He always found a little something for me to do," Sheard recalled, "so I was toddling onto stage in the church hall when I was three. I was slightly bitten by the bug then, but I can remember seeing a war film called *The Wooden Horse* and I was absolutely smitten. 'That,' I said, 'is what I want to do.' So I've always wanted to be an actor."

The silver screen continues to entrance him. In fact, even though Sheard trained at Britain's prestigious Royal Academy of Dramatic Arts and started his career onstage in Scotland at the Perth Repertory, where he met his wife, he has not stepped foot on stage since

landing his first film, in a 1970 war movie called *Moon Strike*. ("Would you believe I played a German officer?" he asks. Yup.)

"I take the mickey out of some of my chums who say, 'Oh, I must get back to the theater,'" he said. "I haven't missed it. It's the way my career has gone. That's why I've been able to do as many television roles and films as I have."

And just taking a look at Sheard's schedule, it's clear he's not wanting for work. When the *Insider* talked to the actor in the spring, he had just performed the voice of the lead character in an animated series pilot called *Maniac Moonsiders*, and he was planning to spend the rest of the year acting in a British remake of the John Wayne movie *The Quiet Man*, a supernatural film called *Choir* in which he plays "a crusading vicar who goes around exorcising," and an independent film called *Millennium Blue*, which is being lit by original *Star Wars* director of photography Gil Taylor (a neighbor of Sheard's) and Taylor's son Peter.

But Sheard is most excited about the pilot for a new science-fiction series called *First Frontier*, in which he stars opposite *Babylon 5*'s Claudia Christian and his close friend, Jeremy Bulloch, who played Boba Fett in *Empire* and *Return of the Jedi*. "I play Makian," Sheard said, "and I liken him to sort of an evil Alec Guinness from *Star Wars*, in the middle of the universe, manipulating people and planets."

Sheard said that should *First Frontier* be ordered as a series, the complex plot calls for his character to appear throughout, with Bulloch in about three-quarters of the episodes. "Jeremy plays Abelard, an 800-year-old man who can change into different guises," Sheard enthused. "In fact, I think they are still developing his character because he came on board relatively late. And let no one be mistaken," he added. "Jeremy is a great actor—even without a helmet."

The Force-ful friendship between Sheard and Bulloch predates their work on *Empire*. Sheard said—in fact, the two didn't share any scenes in that film. "I remember the first time we met," Sheard said, recalling that the two were both cast on the same television program in the late 1960s. "And we've been the best of pals ever since." Noting Bulloch's vast experience in the industry as a child actor at the time they met, Sheard added, "Jeremy is in fact about four months younger than I am, but I always called him father."

But by the time the friends were both cast in *The Empire Strikes Back*, Sheard too was a veteran character actor, and to him, the second *Star Wars* movie was, understandably, "another



ABOVE: Michael Sheard, as Admiral Ozzel in *The Empire Strikes Back*, fills a very large role on the galaxy; OPPOSITE: Sheard, today, recreates the exact same glare.

job—you go in and you say, 'Ah, that's the set, there are my marks, OK,'" he recalled. "You put your costume on and then you wait. Sorry, that sounds very bland."

Sheard was almost apologetic as he described just how matter-of-fact his casting in *Empire* was at the time. "I have to be honest," he explained. "My agent rang and I had a gap between two movies. She said, 'Look, there's a part going in a film that is a sequel to a film that was made a couple of years ago that proved quite successful, and there's a rather good death in it. It will fill in—would you like to do it?'"

Of course, Sheard took the job and "dashed out" to see *Star Wars*. "It was important to see it," he said. "Very good it was, too."

But after his short stint on the Elstree Studios set, the actor "went on to other things," he said, marveling. "And lo and behold, we're talking about it today, 20 years later, which is wonderful."

These days, Sheard talks about Ozzel whenever he has time to meet fans at conventions, an aspect of his *Star Wars* celebrity that he relishes. "I really do think it's so wonderful," he said. "It affords me an opportunity to say thank you to a representation of the lovely people who have written me over the years. Yes, of course, I'm there to sign autographs and do a Q&A, but the most important thing about being a guest at a convention is to mix, and go to the

PAUL MARTIN SMITH PUTS IT ALL TOGETHER

by Jamie Painter



Paul Martin Smith had a tall order to fill

hired on as co-editor (with Ben Burtt) of *Star Wars: Episode I* back in 1997. Over the course of two years, Smith sifted through an astonishing 1.3 million feet of film to patch together what we now know as *The Phantom Menace*. That's a whole lot of film for one person to watch—let alone edit.

"That works out to 240 hours [worth of footage], which, on a normal eight-hour-a-day work week, would take you six weeks to watch," Smith told *the Insider*.

To complicate his arduous task, Smith—who had previously worked on Lucasfilm's *The Young Indiana Jones Chronicles*—was also editing a film that had a record number of special effects. In fact, almost every shot in the latest *Star Wars* feature was digitally altered in some way.

"The movie has something like 2,200 shots in it—of which 2,000 are special effects shots," said Smith. "The biggest movie to date had something like 600. *Titanic* had something like 430. Nobody has put this many effects in a movie."

Perhaps the most difficult aspect of editing *Episode I* was that so much of the footage that initially came to Smith to edit was incomplete—either lacking the background or even some of the principle characters in a scene.

"Sometimes I had to work completely from imagination to figure out what was going on in the background," recalled Smith. "A lot of times I'd look at a scene and think, 'My God! What's going on here?' And it wasn't until George got into the editing room and said, 'Well, actually what I wanted to do with this set was this, that, and the other'—then I understood."

To assist Smith and Lucas in filling in some of those missing visuals, which would later be added by ILM, animatics were used to provide a clearer idea of what those shots would actually look like. Animatics are similar to drawn storyboards, but they're animated, helping tell the story, shot by shot, so the filmmakers can easily visualize how the finished film will look.

One of the greatest technical innovations in *The Phantom Menace* was the use of

"in-frame" editing, a process that allowed Smith the ability to manipulate any shot of film, if desired. For example, if Jake Lloyd was looking toward the left of the frame in a particular shot and Lucas later decided in the editing room that Anakin should be looking the other direction, Smith could make that change possible.

Smith explained of the in-frame editing

process: "It is the ability to completely patch every individual shot to make it do exactly what we want. Historically, editors have had to deal with the footage as it comes in from the set, and you live with what you've got, but you have to work around it. In our case, however, shots would come in, we'd look at them, decide what we really wanted them to do, and make them do that. I almost had to remind myself sometimes that I could do this. I'd look at some takes and go, 'Oh my God! We don't have that—oh, wait a minute! We can do that!'

CONTINUE ON PAGE 20

"The movie has something like 2,200 shots in it—of which 2,000 are special effects shots. The biggest movie to date had something like 600. Nobody has put this many effects in a movie."



Editor Paul Martin Smith at Skywalker Ranch, editing Qui-Gon Jinn's walk through Mos Espa in *Star Wars: Episode I - The Phantom Menace*.

Please don't steal the droids... buy one of your own.

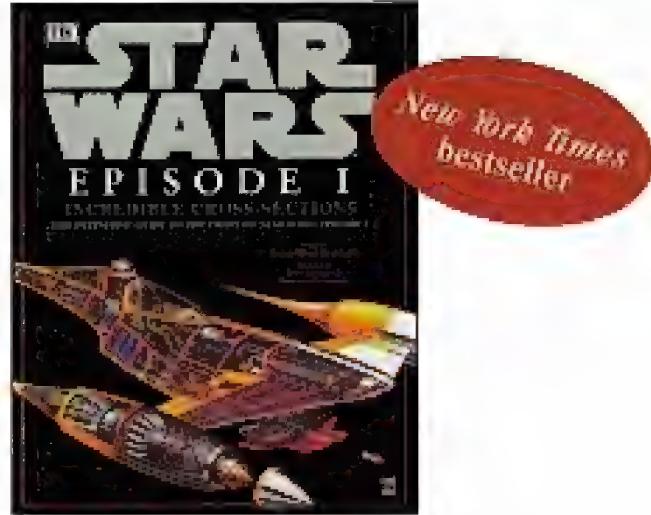


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"One of my favorite scenes, on an emotional level, is when Padmé finds Anakin in a very cold corner [on Queen Amidala's ship]. It's an incredibly touching moment, but from an effects point of view, there's very little there."

CONTINUED FROM PAGE 18

Of course, none of the technical achievements in *The Phantom Menace* could have been realized without the close collaboration of the artists at Industrial Light & Magic. Once a scene in the film had been edited together, the ILM art department would create the appropriate backgrounds to replace the blue screen used during production. That artwork would eventually be handed over to other ILM artists, who at times had to create and combine more than 20 different effects for a single shot.

Smith and ILM also developed a unique and effective way to communicate with each other about what George Lucas wanted.

"I would have Internet discussions with ILM during which they were able to look at my Avid [editing] machine on their monitors and over a phone line hear me talk," Smith said. "I would take them through a shot to show them what bits we used, because some shots would have something like 24 different effects in them. So I would take them through all the different layers and tell them exactly how George envisioned the shot to be finished."

When asked if he has a favorite scene in the film, Smith was hesitant to name any one sequence in particular. After all, just about every shot in Episode I presented its own set of joys and challenges, he said. But there was one scene he did mention. Ironically, it is one of the few scenes not completely digitally manipulated or enhanced by ILM. It's just good, old-fashioned drama.

"One of my favorite scenes, on an emotional level," Smith said, "is when Padmé finds Anakin in a very cold corner [on Queen Amidala's ship]. It's an incredibly touching moment, but from an effects point of view, there's very little there."

Nevertheless, Smith is astonished by the wizardry ILM pulled off, especially when it came to creating CG (computer generated) characters like Jar Jar Binks, Watto, and Sebulba.

"That's the unbelievable magic on this particular film," Smith said, adding that he's never seen so much detail go into a film. "They are so photo-realistic. [Animation supervisor] Rob Coleman's animation is just

unbelievably exciting."

Smith fondly recalled the day Lucas invited his good friend Steven Spielberg to fly up from Los Angeles to Skywalker Ranch to view an early cut of Episode I. Said the editor, "Steven said something to the effect of, 'George, the only note I can give you is I've just seen it, and all I want to do now is see it again right away, because there's just so much to look at!'"

But while he deserves a great deal of credit for piecing together what we now know as Episode I, Smith told *Star Wars Insider* that he cannot take the sole spotlight when it comes to editing the film. Ben Burtt, the LucasFilm veteran who has designed the sound on all of the *Star Wars* features, including Episode I, was also very much involved in editing *The Phantom Menace*.

Smith also credits George Lucas for not only being the creative force behind the entire project, but for setting the warm tone that the rest of the crew adopted.

"I have never had such fun on any project," said Smith, whose other credits include the feature films *Born American* and *The Matchmaker*, the TV movies *The Canterville Ghost*, *Unforgivable*, and *Earth 2*, and the documentaries *Gunfight U.S.A.* and *Cold Spring New Dawn*. "We had the best time. We laughed our heads off. You know, there's a certain amount of tension in filmmaking. There are schedules to meet and so forth—and, mind you, we had those. But this was the most fun I have ever had. That just floored me."

Smith was also more than happy to dispel a myth about Lucas' personality. "George apparently has this reputation of being this bitter recluse, which I was often joking about with him," Smith recalled. "I'd say, 'If the rest of the business is as bitter and reclusive as this, we'd be in much better shape!' I can't emphasize enough how much fun we had. If George hadn't had this sense of fun and wonderment, it would not have been that way down the line for the rest of us."

That sense of wonderment definitely translated to audiences as well. Thanks to dedicated artists like Smith, *The Phantom Menace* has ushered in a new era in filmmaking. ☀

in the star wars universe

CONTINUED FROM PAGE 17

bar, and say, 'Come on, chum, let's have a drink.' I consider it my place to be there all the time."

YES, ADMIRAL



MICHAEL SHEARD

Sheard just released his second book of memoirs, focusing on his adventures in sci-fi.

He brought the same energetic approach to his role in *Empire*. "When I got the script and saw the part and the death, I thought, 'Yes, there's something that could be made of this part.' I think if there were more of Ozzel, he would be rather a slimy character—you would see him metaphorically tug his forelock and say, 'Yes, yes, I'm very much in charge! I think there's an awful lot in the character. He will drop people left, right, and center if it furthers his own progress."

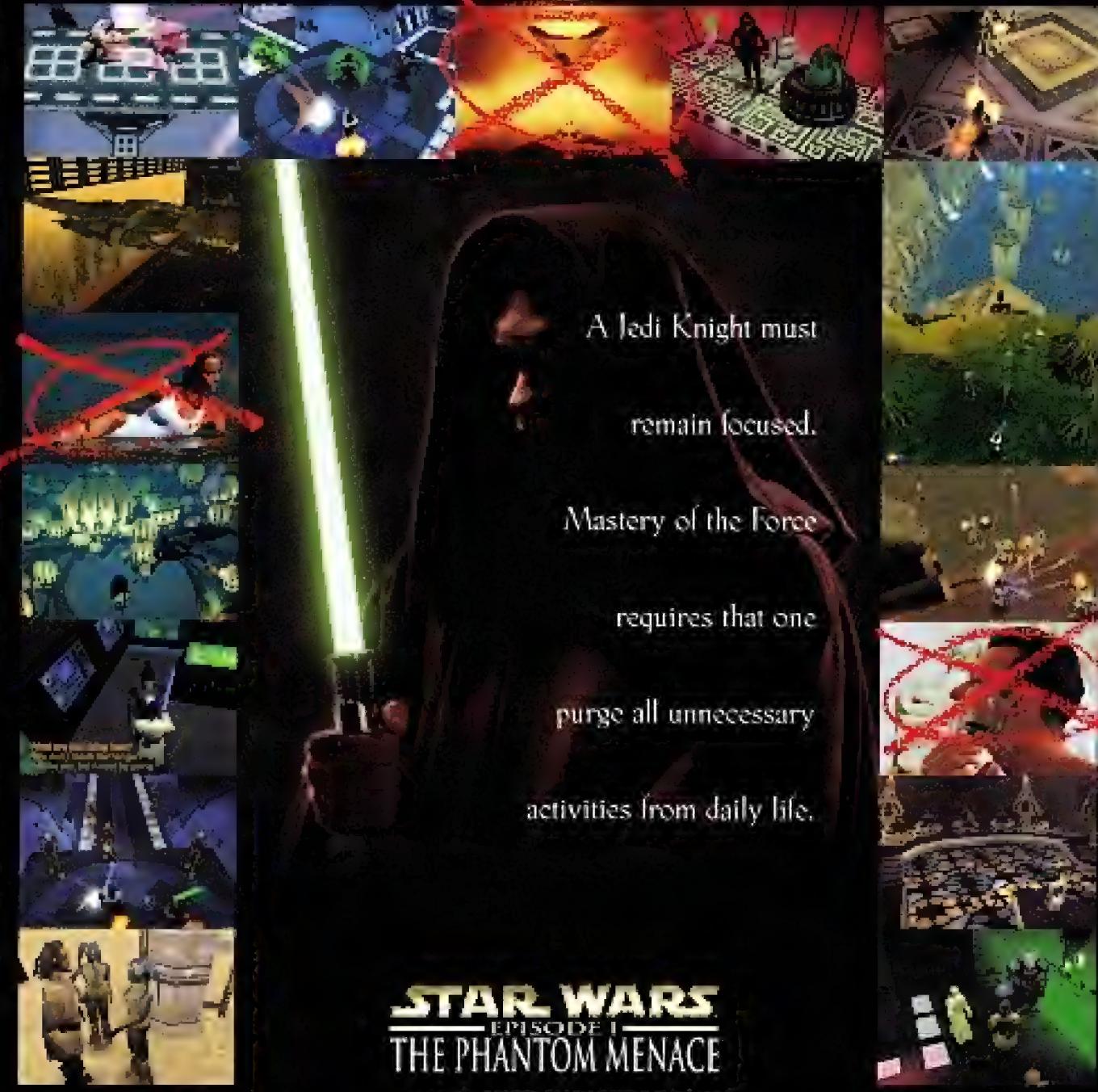
Reflecting on the role, Sheard said, "The way to approach the part is from the standpoint of truth. You take *Star Wars*, a drama, a comedy—it doesn't really matter what it is—and if you play these characters for truth, then hopefully it works."

So no matter how wrong Ozzel went as a character, Michael Sheard definitely did some things right as an actor. "I consider my death," he proclaimed, "to be the best screen death ever."

Okay Admiral, we'll give you that one. ☀

Who's next?

Got a favorite *Star Wars* SUPPORTING actor you're itching to see interviewed? E-mail your suggestions to **Matt Charnoff** in the *Star Wars* universe: starwars@io9.com. All e-mail is read, but due to time constraints, individual responses are unfortunately not possible. Sorry, but this is not the address for *Rebel* mailings or *LucasFile* casting. May the Force be with you.



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Mastery of the Force

requires that one
purge all unnecessary
activities from daily life.

STAR WARS EPISODE I THE PHANTOM MENACE

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A JEDI TRIO

LIAM NEESON, SAMUEL L. JACKSON, AND JAKE LLOYD KICK BACK AND CHAT WITH THE INSIDER ABOUT LIFE IN THE STAR WARS UNIVERSE. BY KEVIN FITZPATRICK

A TRIO OF JEDI TOOK ON REPORTERS at New York City's Hyatt Regency Hotel, sitting down for interviews the morning after Lucasfilm first unspooled *Star Wars: Episode I The Phantom Menace* at a nearby theater. Liam Neeson, Samuel L. Jackson, and Jake Lloyd were relaxed and upbeat as they discussed their roles in what would become the top-grossing movie of 1999, finally able to talk about Episode I in detail after months of secrecy.

LIAM NEESON

"I ALWAYS WANTED TO BE A COWBOY"

Liam Neeson walks into the room wearing a linen shirt and open jacket. With round eyeglasses setting off his piercing blue eyes, and his light brown hair combed to the side, he chats amiably about his role as Qui-Gon Jinn. Neeson is enthusiastic about *The Phantom Menace*, which he had just seen for the first time the night before.

WHO IS QUI-GON JINN AND HOW DID YOU APPROACH THE CHARACTER?

I think he's Alain Delon in *Shane* crossed with a wonderful actor, Toshiro Mifune, the leader in *Seven Samurai*—crossed with George Lucas. (Laughs)

WHAT MADE YOU WANT TO TAKE THE PART?

I always wanted to be a cowboy, and Jedi Knights are basically cowboys in space, right?

DO YOU KNOW QUI-GON JINN'S BACKGROUND?

The backstory for me was Episode IV, the first *Star Wars*—believing in that world and believing in Sir Alec Guinness' personification of an older Jedi. I'm not the kind of actor that would know what my character had for breakfast last Tuesday.

CAN YOU EXPLAIN QUI-GON JINN'S REPUTATION FOR BEING BOLD AND HEAD-

STRONG, AND ON THE OUTS WITH THE JEDI COUNCIL?

Well, *The Phantom Menace* is one piece of a jigsaw. There are two more films to come. I think that'll come out in the next episode or the one after. I'm not sure.

GEORGE LUCAS SEEMS TO HAVE A REPUTATION, FAIRLY OR NOT, OF BEING MORE A TECHNICAL DIRECTOR THAN AN ACTORS' DIRECTOR. DID YOU FIND THAT WAS THE CASE?

He's kind of the ultimate Jedi Master. He is someone whose knowledge of cameras and competency at making movies and telling stories on celluloid is extraordinary. So he never forced that. It's just the gift he has. His direction was perfect for what we were doing. He employs you because you're a good carpenter, actor, or scenic designer. And he kind of lets you get on with it. So George's direction, eight times out of 10, for me would be, "Speak a little bit faster on that line," or, "When you turn, could you pick him up with your right hand instead of your left?"

WHAT IS THE DIFFERENCE BETWEEN PLAYING A REAL-WORLD CHARACTER LIKE MICHAEL COLLINS AS OPPOSED TO A FANTASY CHARACTER LIKE QUI-GON JINN?

At the end of the day, be it acting with Jar Jar

Binks or Aidan Quinn in *Michael Collins*, there's something you still have to convey and share—even if it's, "Stow aboard separate ships and meet down on the planet." It's the actor's job to convey whatever it is, in that scene and genre, and I don't take it lightly and try never to overplay it.

HOW FRUSTRATING IS IT, OR IS IT JUST PART OF THE JOB, WORKING WITH BLUE SCREENS?

Acting with creatures that aren't there is kind of like acting with an actor who refuses to come out of his trailer. You still have to go on and do the scene.

DO YOU THINK YOU WILL BECOME MORE ASSOCIATED WITH THIS ROLE IN THE PUBLIC EYE, MORE SO THAN WITH OSKAR SCHINDLER OR MICHAEL COLLINS—AND WOULD THAT BOTHER YOU?

Considering only seven people saw *Michael Collins* in the States, I don't think so! [Laughs] Certainly most nine year old boys have never seen *Schindler's List*. I'm sure the kids are our future, so (when they do see me as Schindler, they'll say), "Hey, it's Qui-Gon Jinn!" People said to me after *Schindler's List* that my life would change. But it didn't, and the same with this. They say it will change my life, but it won't.

WHILE YOU WERE MAKING THE MOVIE, WERE YOU WORRIED AT ALL ABOUT FAN EXPECTATION? WAS THAT TALKED ABOUT ON THE SET?

Maybe now and again. It didn't particularly affect me because I wasn't playing someone

"I'M NOT THE KIND OF ACTOR THAT WOULD KNOW WHAT MY CHARACTER HAD FOR BREAKFAST LAST TUESDAY."

that, say, Harrison Ford had already created, or Sir Alec Guinness. It was a new guy so I was free of those kind of restraints. Not that Ewan McGregor felt under pressure because he's playing the younger Alec Guinness. They were 20 years old, these films, so there was no pressure.

DID YOU HAVE TO AMERICANIZE YOUR ACCENT AT ALL?

No, I just Anglicized it a little bit. I'm kind of wishing now that I hadn't.

BEING FROM IRELAND, A GREAT CULTURE OF LEGENDS AND MYTHS, HOW DOES STAR WARS STACK UP AGAINST THOSE TALES?

Well, I think they're all basically the same story. Every culture in the world has them. When you strip it down and analyze it, it's the young man or girl who goes through a trial or ordeal and hits a very low ebb but manages to get guidance from a Merlin-type figure. They get inspired to finish the quest and they've learned something, become a little bit wiser, and then pass that knowledge on to their society, whereby we're all kind of elevated a little bit more, civilized a little bit more. That's basically every story—every culture has that. George has taken that and fussed with it and put it in this context of some other galaxy.

There's something in the psyche of all of us as human beings. We recognize these incredible mythological stories are fairy tales. And fairy tales exist because they help to bring

a very complex world into an understandable form that helps us through life. And it's something that's been successful all over the world.

SPEAKING OF MYTH-MAKING, CAN YOU EXPLAIN THE APPARENT VIRGIN BIRTH OF ANAKIN SKYWALKER?

There's a virgin birth in every mythological story in every culture. Sometimes people just attribute it to Christianity, but it's not true. But Pernilla and I had a few giggles once we had to say it. When it came to my close up, I wanted to do a double take—"A virgin?" [Laughs]

YOU MUST HAVE SPENT A LOT OF TIME IN THE HAIR AND MAKEUP CHAIR.

Yeah, that was long. Especially in Tunisia with the heat, I wanted to take the wig off.

HOW DID YOU FEEL ABOUT QUI-GON DYING AT THE END OF THE STORY?

As an actor, it's always good to get a death scene, you know? Especially if you can say a few words.

UNLIKE WHEN OBI-WAN AND YODA DIED, YOUR BODY DIDN'T DISAPPEAR AFTER DARTH MAUL KILLED YOUR CHARACTER. COULD YOU COME BACK IN EPISODE II OR III?

Oh, I hope so.

YOU'D LIKE TO COME BACK FOR ANOTHER ONE?

Yeah. [Laughs]

SAMUEL L. JACKSON

"MAKE ME A STORMTROOPER—I DON'T CARE"

One of Samuel L. Jackson's signatures is his Kangol hat, always worn backwards.

The 50-year-old actor contacted Kangol to make seven Episode I hats, and he gave them to his friends in the cast and crew, including director George Lucas and producer Rick McCallum. With his black hat in place, Jackson sat down for a lively interview.

WHAT WAS IT LIKE WHEN YOU GOT YOUR OWN LIGHTSABER?

It was indescribable, really. I walk in my dressing room, there's my Jedi outfit. OK, I put it on and stand in the mirror, kind of grunt some. Then I walked on the set, this guy brought this box and said, "OK, pick a lightsaber." Gotta take

that one. OK, yeah, so I put it on and then I walked out there and there's Yoda. Oh, yeah! So the hardest job I had during that whole shoot was I had to stop going, "Look! This is great!" It was just awesome. And all these guys when they're in the Jedi Council, it's like, "Oh, look at that guy! Look at that, look at that!"

YOU HAD TO GIVE BACK THE LIGHTSABER, THOUGH, RIGHT?

I had to give back everything. Just in case I get another job—see, there are two more movies.

YOU MUST BE ENJOYING THIS. YOU'VE GOT YOUR OWN ACTION FIGURE.

Thank you very much. Yeah. And my daughter

told me the other day that mine was the first one to be sold out. My action figure was actually one of the first ones made, way back before Christmas, so I have that one. That one's really cool because it looks like me. The new one that talks doesn't look like me.

BUT ARE YOU PRETTY EXCITED TO HAVE TWO ACTION FIGURES OUT THERE?

Yeah—and there's a 12-inch coming.

ARE YOU GOING TO KEEP THEM IN BOXES FOR 20 YEARS AND THEN SELL THEM FOR YOUR RETIREMENT?

Well, I'll keep 'em in boxes and probably my daughter will have to sell them when she gets

SAMUEL L. JACKSON

"I JUST FOUND OUT YESTERDAY THAT WHEN GEORGE STARTED WRITING STAR WARS, THE FIRST ONE, THE FIRST CHARACTER NAME HE EVER WROTE WAS MACE WINDU. I WAS LIKE, 'WHOA.'"

her first divorce and has to pay her husband alimony. So she can sell that and all my scripts and everything else. "Gimme your dad's jackets, too. All those jackets from the old movies he did." (Laughs)

DID YOU KNOW THERE WAS GOING TO BE AN ACTION FIGURE?

I figured from how the last movies worked, I just figured there would be some. I didn't particularly know if I would have one, but I was pleased to find out that I did. I didn't have one for *Jurassic Park*, so I wouldn't count on this one here. I was the only person in *Jurassic Park* not to have one.

HOW DID YOU LAND THE PART OF JEDI MASTER MACE WINDU?

When reporters asked me, "Are there any directors you want to work with that you haven't worked with before," I would say, "George Lucas is about to do the *Star Wars* thing. I'd really love to work with him." And I said that often enough that somebody heard it and told him. I got invited to the Ranch to see if I was serious about that. Yeah, sure! (Laughs) You can make me a stormtrooper if you want, I don't care—as long as I know I'm in the movie, I don't care if anybody else knows or not.

WHAT WAS IT ABOUT THE MOVIE THAT MADE YOU WANT TO BE A PART OF IT SO BADLY?

It's just a great adventure story. It is stuff that I'd done all my life, it's part of the kids' games that I played. I used to jump off things with sticks and stuff, sword fighting and doing all that lightsabering. I wanted to do it.

HOW DO YOU THINK THIS MOVIE WILL CHANGE YOUR LIFE OR, OR WILL IT?

Probably not that much. Not a week goes by where I don't walk down the street and somebody goes, "Hey, you know what they call a quarter pounder with cheese in France?" So now to go with that, I'll get, "Hey, may the Force be with you."

WHAT WAS IT LIKE TO SAY THAT CLASSIC LINE?

To see it on the page when I first got those script pages it was like, "Oh man, I get to say the line." And then it got to be, "It's the first movie. I wonder if I'm the first person to ever say 'May the Force be with you?'" And then I

watched the film for the first time last night and Liam said it before I did. So I was like, "Darnit!" (Laughs)

DID YOU READ THE SCRIPT BEFORE YOU WENT TO ENGLAND FOR THE SHOOTING?

I got 6 pages when I got there. I was told what date to be there, I got there on that date, and that night I got 6 pages. The next day I showed up at work.

WAS ANYTHING CUT OR WAS EVERYTHING YOU FILMED ONSCREEN?

Everything I did was there.

ARE YOU SIGNED FOR EPISODES II OR III?

No.

ARE THERE DISCUSSIONS ABOUT BEING SIGNED FOR THE SECOND FILM?

Not yet. At least my agent hasn't told me and she usually tells me things like that.

WHAT'D YOU THINK OF YOUR JEDI MASTER COSTUME? IT ISN'T LIKE YOUR PULP FICTION SUIT.

It's totally cool. Yeah, it's great. I mean, putting on that Jedi shirt was cool. The pants are pretty common—just regular khakis. The shirt wraps and it does all kinds of stuff and you get into that and it buttons over here. The robe's going a specific kind of way. Even while sitting, somebody comes over and they drape the costume this specific way. You have to tell them how you're going to move so they'll know how the thing's going to go.

SO BEING A JEDI ON THE COUNCIL, WAS THAT LIKE THE ULTIMATE FOR YOU?

Oh yeah, totally. And I just found out yesterday that when George started writing *Star Wars*, the first one, the first character name he ever wrote was Mace Windu. I was like, "Whoa."

WHAT IS IT ABOUT STAR WARS THAT CAPTURED YOUR IMAGINATION AND THE IMAGINATION OF SO MANY FANS AROUND THE WORLD? WHAT IS IT THAT KEEPS PEOPLE INTERESTED IN IT?

It's a fascinating world. It's very fascinating visually to look at and it's fascinating aurally to listen to the voices and all this other stuff. And it's your basic morality tale, that we've all dealt with—good versus evil—and it's couched in

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this great adventure story with all these great things to look at. It's all these chases and great music, but it's something we've been reading and looking at all of our lives.

HOW DID YOU LIKE WORKING WITH YODA?

Yeah, we rehearsed together. It was cool. I mean, you had to do it because Frank [Oz] has to figure out what he's doing and how he's going to do it. The guys who are operating the eyes and ears have to know when to turn and look at you, so you have to be very specific with all that stuff. So yeah, we worked together.

WITH ALL THE ADVANCES IN CGI AND DIGITAL FILMMAKING, DOES IT CONCERN YOU AS AN ACTOR THAT YOU COULD BE REPLACED WITH—

Synthespions? (Laughs)

YES, IF THIS TREND CONTINUES, DO YOU THINK IT WILL BE HARDER FOR YOU TO GET WORK?

I don't think so. I don't think you can get a synthespian to do what I do.

WHAT SORT OF LATITUDE DID GEORGE LUCAS GIVE YOU?

For me, he just kind of let me alone and let me do what I had to do. I don't know how he did with the other people, I hope to find out.

DID YOU HAVE QUESTIONS FOR HIM THAT HE WAS HELPFUL WITH?

No, I didn't ask anything. I was glad to be there. I didn't want to do anything that might make him think, "Get him outta here!"

YOU DIDN'T HAVE TO INTERACT MUCH WITH NONEXISTENT THINGS?

Oh, digital things? No. I didn't work with the synthespians.

IS THAT SOMETHING THAT YOU WOULD DO?

I would work with anybody. I don't care.

YOU SAID YOU WOULD HAVE PLAYED A STORMTROOPER IF THEY WANTED TO PUT PROSTHETICS ON YOUR FACE AND TURN YOU INTO A CREATURE, YOU WOULD HAVE BEEN OK WITH THAT?

I got no problem with it, I'm an actor—I used to do that in the theater. I never looked the same way twice. I try to do that in most films that I'm in. It generally boils down to trying to find a strange kind of hairstyle, putting hair on your face, or, even scars and things like that. I've asked, "Can I have one eye in this movie?" "No." I'm constantly trying to find things that allow me visually to be a different person so that when audiences see me it's easier to accept the fact that I am this character and I'm not Samuel L. Jackson. ♦



JAKE LLOYD "DARTH VADER IS A GOOD GUY"

On a sunny day, Jake Lloyd and his family took a trip to Central Park before meeting media members from around the country. The young actor walks in and announces to the reporters, "Hi, I'm the light side." Dressed in jeans and a black T-shirt, the 10-year-old fourth grader is very animated. He has been sitting for interviews for three days straight, so it's no surprise that he finds it hard to sit still in his chair—and even harder to answer questions with a straight answer.

YOU KNOW WHAT YOUR CHARACTER GROWS UP TO BECOME. DID YOU HAVE THAT IN THE BACK OF YOUR MIND WHILE YOU WERE PLAYING HIM?

No. Because Anakin doesn't know what he's going to grow up to be. He grows up to be a good guy. Darth Vader is a good guy. He kills the Emperor—I think that's enough of a

redemption. But also, he had so many chances to kill so many people, but he didn't. He could have killed Luke five or six times. But he didn't. And he could have laughed at his mother, "Ha, ha, ha, you're still a slave," then ran away. But he didn't. He could have Podraced just for fun, not to help his friends. But he didn't. He Podraced to help them. He could have killed so many people so easily, but he didn't.

WHICH OF THE ORIGINAL STAR WARS TRILOGY IS YOUR FAVORITE?

The first and the third. The first and the third have more action and more storytelling and the second one sets up the third one, which drove me insane. The third one is great. I love the third one. And Boba Fett had a bigger part in the third one. Han Solo is one of my favorite characters, and I didn't like when he was frozen.

CONTINUED ON PAGE 75

In celebration of *Star Wars: Episode I*, three-time NASCAR Winston Cup champion Jeff Gordon, Pepsi Racing, and Lucasfilm Ltd. presented the *Star Wars* 1999 Chevrolet Monte Carlo Busch Series car. On May 29, 1999, the sport's hottest driver piloted a specially designed race car. Adorned with a field of bright stars, Gordon's Pepsi-sponsored #24 Chevrolet Monte Carlo featured the film's Jedi heroes, Qui-Gon Jinn and Obi-Wan Kenobi, on the hood, and Darth Maul and Jar Jar Binks on the rear quarter panels. In a tribute to the adventure, drama, and excitement of the new *Star Wars: Episode I* movie, ARC offers these Jeff Gordon Pepsi Racing/*Star Wars* top-quality die-cast collectibles.

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RETURN OF THE EWOK

by Scott Chernoff

BOBA FETT HID IN THE SHADOWS OF THE DEATH STAR, undetected. It was there in the dark, lonely corridors, atop the gleaming black floors, that the bounty hunter would wait patiently for his quarry. But unlike the scores of smugglers, scoundrels, and renegades he had captured in his day—from the lowliest Rodian to the elusive Han Solo himself—there was no bounty for this victim, no vicious Hutt waiting to add the hunted to his art collection. No, this time it was personal.

Boba Fett was hunting Ewok. What brought about this odd opposition? What bizarre series of events could have possibly led an unassuming Ewok into not only confrontations with Boba Fett and Darth Vader but also a primitive and dangerous dance with Jabba the Hutt? What surreal story could possibly involve both a major European soccer match and an onscreen meeting between Wicket and Yoda?

The answers lie in a charmingly wacky home movie called *Return of the Ewok*. The hilarious brainchild of *Return of the Jedi* first assistant director David Tomblin, *Return of the Ewok* stars Warwick Davis in the twisting and turning tall tale of how Davis, then 11, got his part as Wicket the Ewok in *Jedi*. Written and directed by Tomblin using his own 16mm camera, and featuring enthusiastic cameos from virtually all the stars of *Jedi*, the 24-minute film was shot in 1982 on lunch breaks and Sundays during the London and California shooting of the film then called "Revenge of the Jedi."

Even though Warwick actually got his part at an open call (see his interviews in *Insiders* #31 and #39 for the real story), Tomblin's film finds young Warwick wondering what to do with his life when he's inspired by *The Empire Strikes Back* to become a movie star. He raises Boba Fett's ire by considering taking over his part in *Jedi* before settling on Wicket. In the end, of course, he somehow helps save the galaxy.

Crammed with inside jokes and weird moments of farce, infused with Warwick's winning cheerfulness, and enhanced by the strangely successful pairing of John Williams' music with that of late '70s pop sensation Supertramp, the film is a treasure trove for fans, a mind-blowing array of previously unseen images of favorite characters in new environ-

ments. We see Wicket on Dagobah, Chewbacca on Earth, and even Mark Hamill, Harrison Ford, and Carrie Fisher, all in costume, just kicking back in their dressing rooms at historic Elstree Studios.

"Those were their actual dressing rooms where they'd hang out at Elstree," Davis, now 29 and fresh off *Episode I*, recalls. "We used all the sets we could get into. Everyone who took part did so voluntarily—David is so well-



respected and liked they would do it for him on their lunch breaks or day off."

But in fact, the film wasn't always shot during breaks. "While they were shooting the shield generator explosion," Davis reveals, "David said, 'We're going to shoot the bit for our film now as well.' There was David, the first assistant director, running the show for the director of the main movie, and he's also making his own movie on the side at the same time! There was this dual shooting going on."

But, Davis pointed out, "It wasn't on the sly. George knew about it. I think the original concept was that it was going to play as a kind of teaser to *Return of the Jedi*, a promotional idea that never really came to fruition in the end. But it was great the way we were allowed to go on and film—I can't see that kind of thing having happened on *Episode I*."

Return of the Ewok was definitely a looser

production. "David would come up with bits," Davis remembers. "He would scribble something in the middle of the night and we'd do it the next day." (The insider tried to find David Tomblin for this article—if you're out there, David, drop us a line!)

For the young Warwick Davis, starring in this side-project to *Return of the Jedi*, was just one more whirlwind experience among many. "The whole experience of *Jedi* was so overwhelming," he says. "At 11, I couldn't comprehend it. I just said, 'This is good fun,' and got on with it. I didn't really realize the significance of everything."

In fact, for years Davis held onto his video copy of *Return of the Ewok* without considering what a hot property he had (not even the Lucasfilm archives had one). He first mentioned it in a 1996 interview in *Insider* #31, and finally unveiled it for the public in a world premiere at the *Star Wars* Celebration in Denver earlier this year. "It wasn't something we planned to keep under wraps," he says, "just nobody ever talked about it. It's not until you think about *Star Wars* a lot that you realize that within it there's some unique footage that's really priceless."

Unfortunately, the original 16mm print of *Return of the Ewok* has been lost, and all that is left is the very grainy, poor quality video dub from which our "screen-grabs" were taken. Tomblin never finished the post-production. "The charm about it for me now is that raw state it's in," Davis says. "You can see the reel changes—it gives you that real lost-in-the-attic feel!"

CONTINUES ON NEXT PAGE



...of his Ewok costume.

STAR WARS

EPISODE I

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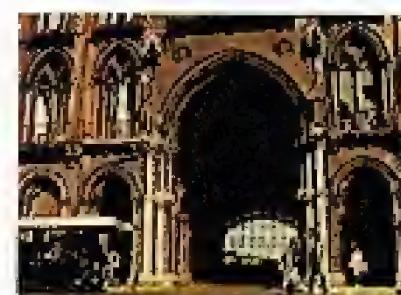


Because of the quality of the video, the *Insider* is unable to reproduce large-size photos from the film. So we decided to turn the necessity of small pictures into a plus and show you lots of shots from this amazing lost treasure, telling the story of the short film comic-book style. So read on, Rebels, for the shocking and exciting tale of:

RETURN OF THE EWOK



Warwick ponders his future, considering stints as prime minister or admiral of the Naval fleet, when he comes upon David Prowse's real-life London gym.



Warwick strides through London to the tune of Supertramp's "Take the Long Way Home." Says our hero, "There comes a time in every man's life when he must go out into the world to seek his fame and fortune. But where do I start?"



Warwick finds the Vaderesque actor/bodybuilder lifting weights, and catches a ride from Prowse. Warwick decides weightlifting is "too much competition—but I might have beaten him pound-for-pound." Instead, he tries soccer.



"Now this is more like it! My favorite football team—Chelsea. They certainly need my help!"



For these shots, director Tomlin set up his net just outside the touch line, to the side of the field during an actual soccer match at Chelsea Stadium. By placing his camera behind the net or from an off-field angle, he could make it look like Warwick was really in the game.



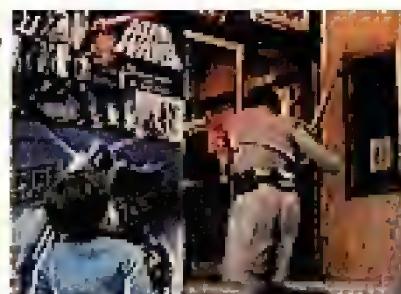
Deciding soccer would be too dangerous, Warwick crosses the street and discovers a cinema playing *The Empire Strikes Back*. "Ah," he says, "this looks more interesting."



During a clip of Luke Skywalker's lightsaber battle with Darth Vader on Cloud City, Mark Hamill, in full Bespin fatigues and with makeshift lightsaber, backs out of the theater, tired. When Warwick asks if he's OK, Mark responds, "I just need a breather."



"Go back! You can do it!" Inspired by Warwick, Mark charges back inside, and the film cuts to Luke in Empire returning to fight Vader with renewed vigor. Even though Hamill was actually suffering from a fever the day he shot this scene, his heroics are still enough to inspire Warwick to become a movie star.



Warwick takes a meeting with a talent agent (veteran actor Ray Kinnear, recognizable as Veruca Salt's overly indulgent father in *Willy Wonka and the Chocolate Factory*), who happens to be desperate to make a buck off the film then called "Revenge of the Jedi." Skeptical of Warwick, he asks, "What can you do?"



"I can play small parts."

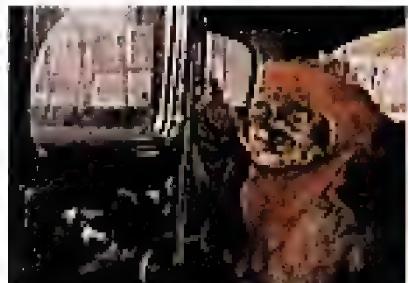


After rummaging through a trunk of costumes, Warwick tries Boba Fett's helmet on for size. The agent asks, "You think you can handle the part?"



"Oh, no—I wanna play a good guy!" "I've got it—you can play an ewok," the agent exclaims, and sends Warwick off to EMI-Elstree Studios. "An ewok—what's an ewok?" Warwick asks. "I have no idea," the agent replies, "but the money's good and I'll get 20 percent."





A professional from the start, Warwick arrives at Elstree in costume. Admonishing his cab driver that, "Ewoks don't have money," he pays his fare with a banana.



Warwick: "Please could you tell me where Ewoks have to report?"

Harrison: "What's on Ewok?"

Warwick: "I don't know, but it cost me 10 percent."

Harrison: "I know the feeling. Come on, we'll ask Mark."



A grateful Warwick goes off to find Jabba's palace, with Carrie Fisher telling him, "May the Force be with you." Once Warwick is gone, Harrison Ford asks Mark Hamill, "What'd he say he was?"

A trio of stars (Anthony Daniels as C-3PO, Peter Mayhew as Chewbacca, and a remote-controlled R2-D2) stroll through the Elstree backlot, which was closed in 1993 to make way for a supermarket. The Rebels are no help to Warwick when he asks for directions to Jabba's palace, they scatter in fear. "Jabba the Hutt can't be a very nice person," Warwick concludes.

"I've come for a job," Warwick tells Soloious Crumb (Tim Rose), who directs him to Max Rebo.



When Warwick hits a key on bandleader Max Rebo's keyboard, an English-language version of the classic Jedi hit "Darth Vader" begins, prompting Warwick to break into an impromptu and awesome robot dance.

Warwick interrupts a choreographer and his assistant, who are working with two dancers as Jabba gyrates rhythmically to the music. The choreographer (left) is played by director David Tomblin.

Tomblin tells Warwick he has no use for an Ewok in Jabba's palace and sends him to Jabba's court. Find Frank Oz.

Tomblin tells Warwick he has no use for an Ewok in Jabba's palace and sends him to Jabba's court. Find Frank Oz.



Suddenly, the solitary Ewok finds himself on the beach Star.

Bob Fett (Jeremy Bulloch in costume) emerges from the shadows, shouting (in Tomblin's distinct British brogue, added later), "Ewok!"

Warwick figures Fett for a case of professional jealousy. "Bob Fett—he must have heard I was up for the part!"

Beating a hasty retreat from the bounty hunter, Warwick ends up in the Emperor's gigantic Throne Room. "Wow, if this is Frank Oz's office, I wonder how big Jim Henson's is. It must cost a fortune to heat this place!"



Instead of Obi-Wan, Warwick finds someone quite different.



"Ewok! What are you doing in my domain?" demands Vader (it's Dave Prowse in the suit, but Tombolini's voice). Yet again, Warwick gets away.



Warwick finds C-3PO negotiating with Jedi co-producer Robert Watts for a private dressing room for himself and R2-D2. "Artoo's batteries take up a great deal of space," Threepio insists, and he won't let the little Ewok get a word in edgewise. Using a trick he learned from watching Empire, Warwick switches Threepio off in the back.



A grateful Watts puts Threepio to better use and promises to lead Warwick to Yoda himself.



"Well, little Ewok, journey a long way. Yes, expecting you was I." Yoda tells Warwick that Ewoks come from the green moon of Endor and issues him his "galactic passport and ticket."



Despite the papers from Yoda, Warwick gets a funny look from a young girl (his sister, Kim). Heathrow Airport officials tell Warwick, "No Ewoks..."



...so he goes incognito...



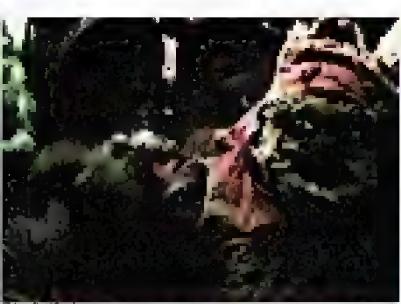
...and boards a rocket to Endor...



Once on the sanctuary moon, Warwick is reunited with the Rebels, who are hiding from Imperial forces. "Sorry to startle you," Warwick says, "but I'm still lost—could you please tell me where the Ewok village is?" Han replies, "I'm sorry kid, but we're in big trouble ourselves right now."



Alone, Warwick stops for a rest. "I'm getting very hungry. I wonder what Ewoks eat. I wish I hadn't given that man my banana."



A swarm of Ewoks rushes in from the forest, surrounding Warwick and embracing him as John Williams' Star Wars end titles music swells.



As the music plays, we see a montage of clips depicting the Endor battle. This shot, featuring Wicket struggling with a large blaster, was also shot (with a different camera) for Jedi, but didn't make the final cut. 16 years later, a similar bit with Jar Jar Binks was featured during Episode I's Naboo ground battle.



Tombolini shot Wicket throwing a bomb into the Endor shield generator right before it blew up, shooting from a different angle at the same time as Jedi director Richard Marquand shot the explosion for the final film.



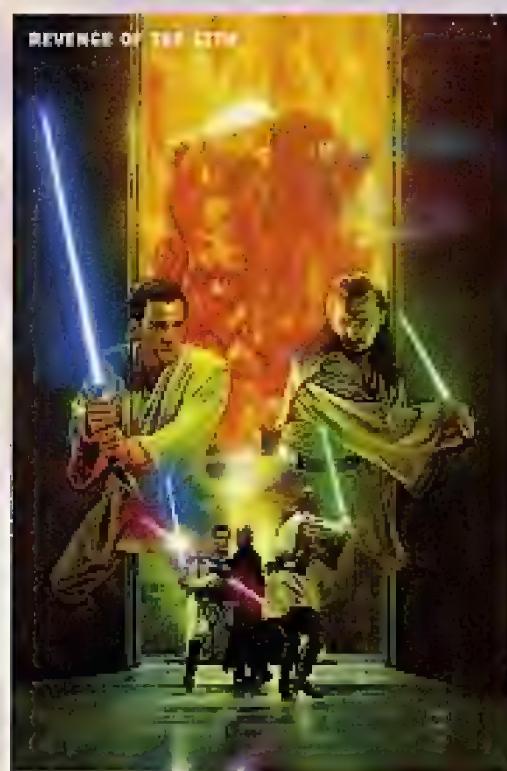
Warwick bids a cheerful farewell to his new friends. "Well, Warwick, it wasn't easy," Hork Hamill says, "but we couldn't have done it without you." Corrie Fisher plants a kiss on Warwick's cheek, and he skips off, shouting, "Give my love to the Ewoks!" A wistful, melancholy Hork Hamill replies, "Sure will."



END

You can barely see them, but Warwick's real-life mom Sue and dad Ashley arrive to take him home. They don't believe him at first when he tells them of his adventures—that is, until they encounter Yoda (offscreen), who tells Warwick's father, "May the Force be with you, Bob."

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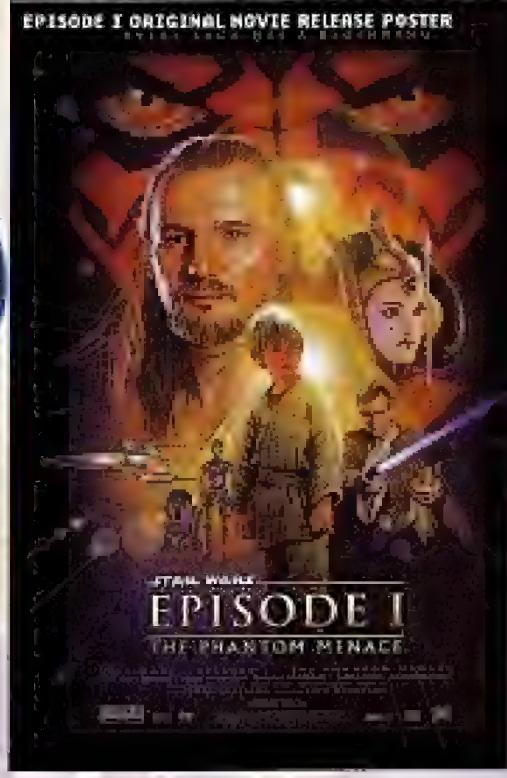
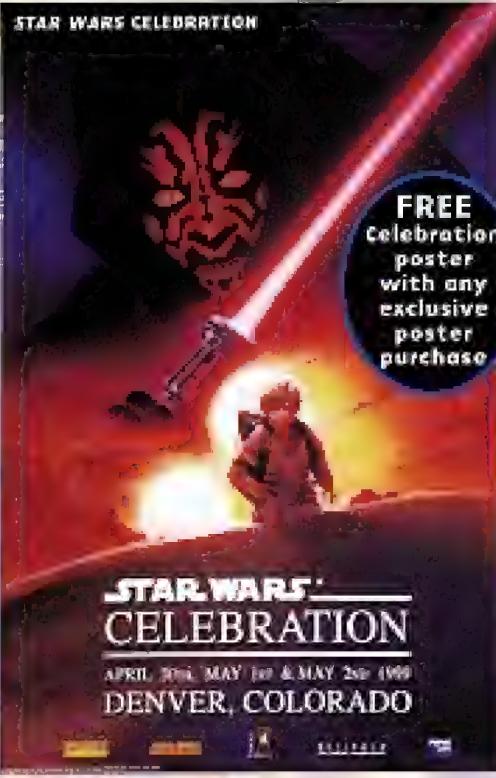
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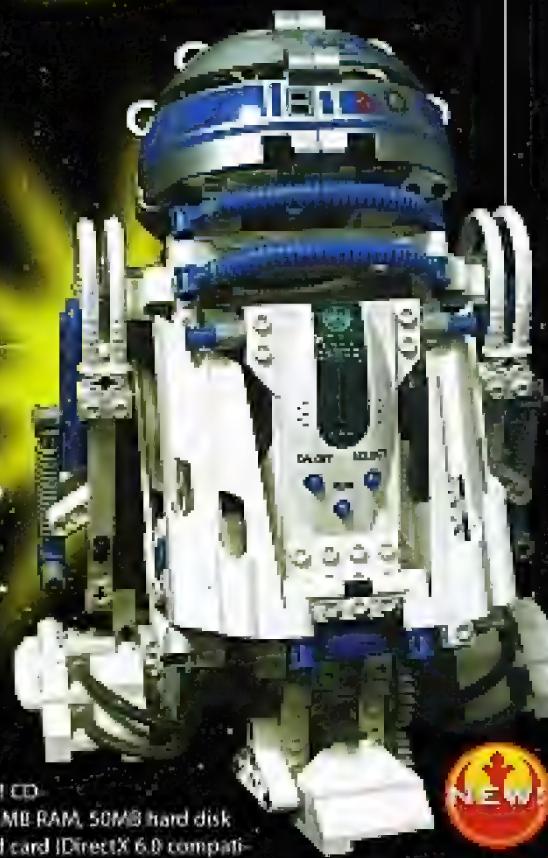
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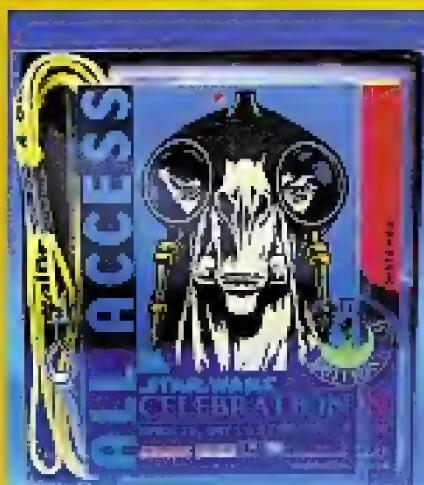
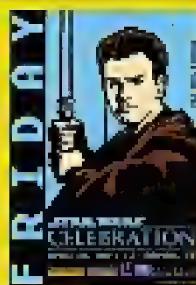
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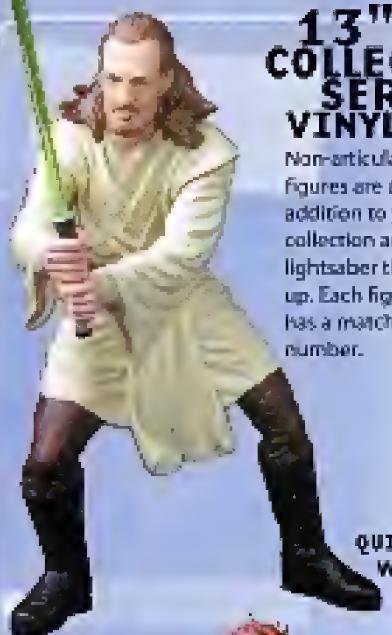
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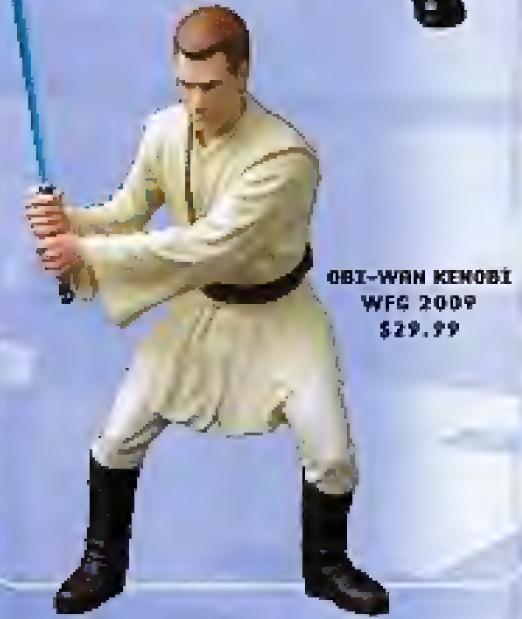
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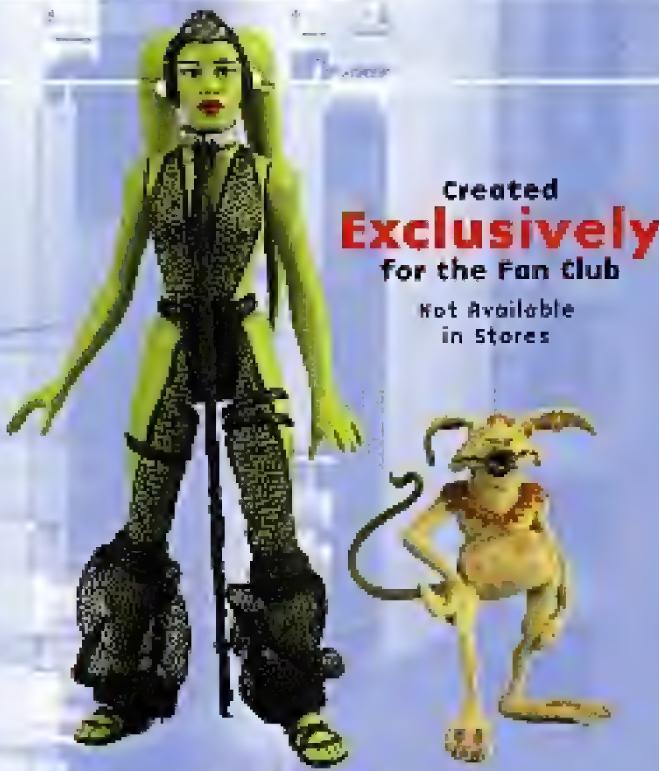
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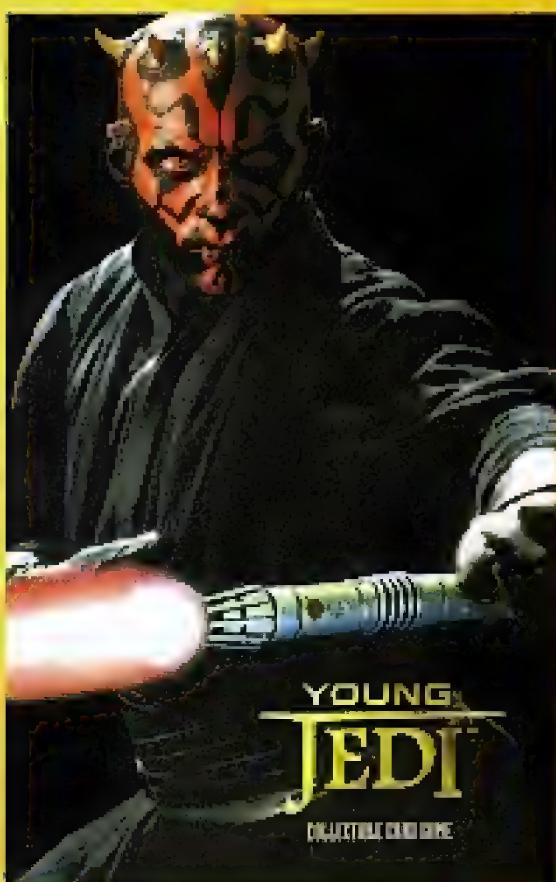
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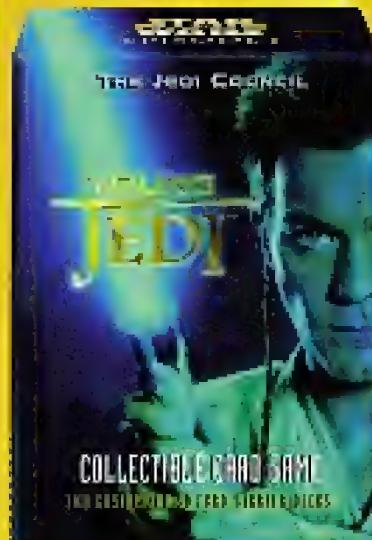
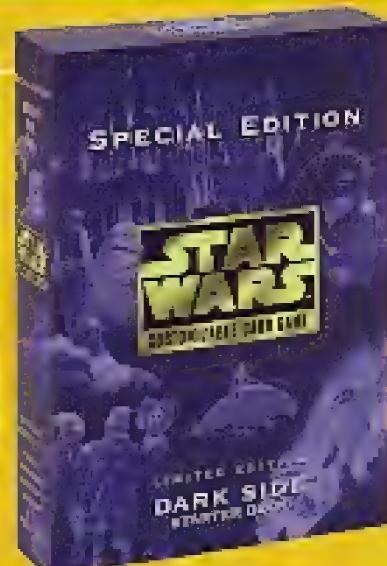
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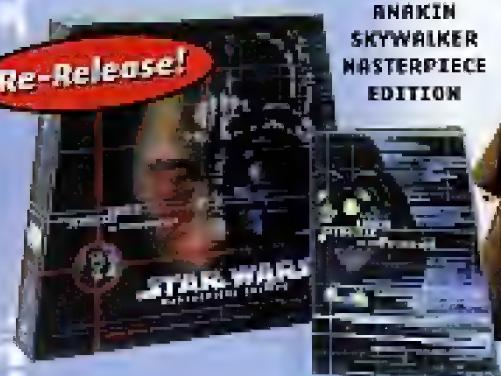
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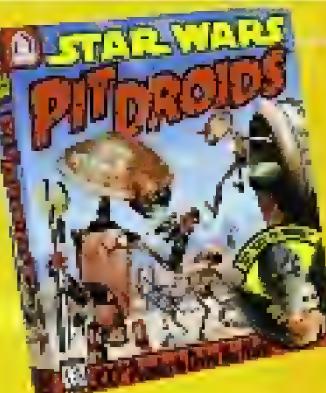
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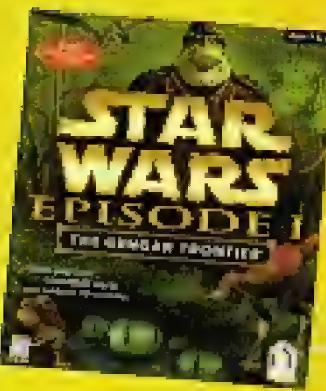


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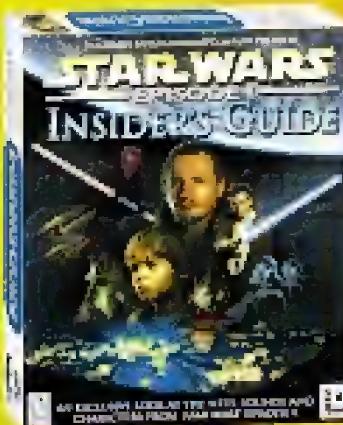
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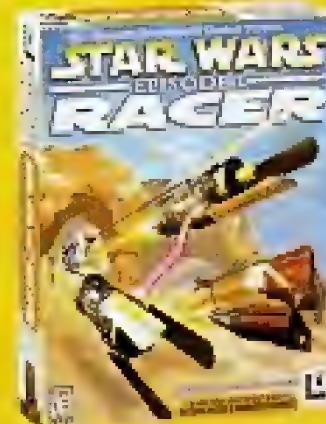


STAR WARS: EPISODE I INSIDER'S GUIDE

CD-ROM

WINDOWS: 95/98, Direct X compatible computer, 133 MHz Pentium or faster, 16 MB RAM, PCI graphics card, Direct X compatible 16 bit sound card, Quad speed CD-ROM. MAC: CPU: iMac G3/233 or higher. System 7.6.1 or later. RAM: 32MB RAM minimum with virtual memory on. CD-ROM: Quad speed CD-ROM drive required. Display: 640x480 monitor or greater with thousands of colors.

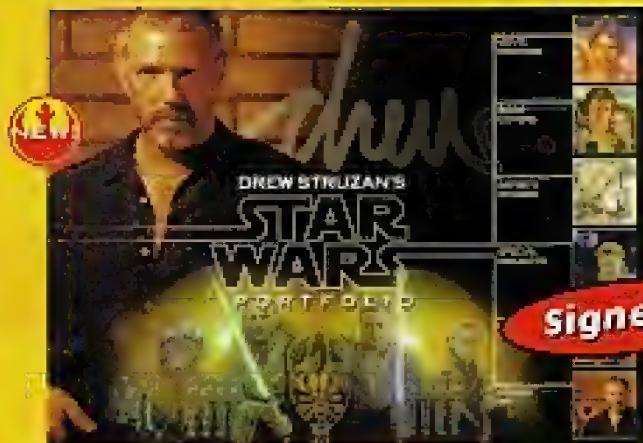
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STAR WARS: EPISODE I RACER CD-ROM

Game requires Windows 95/98, 166 MHz CPU or faster, 32MB RAM, 4MB PCI or AGP direct 3D graphics accelerator, 16 bit sound card, Quad speed IDE or SCSI CD-ROM, joystick recommended. Multi-player support through LAN.

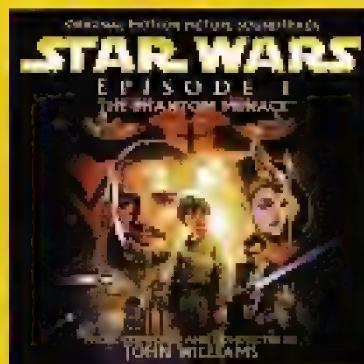
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WAV3009 SIG \$40.00



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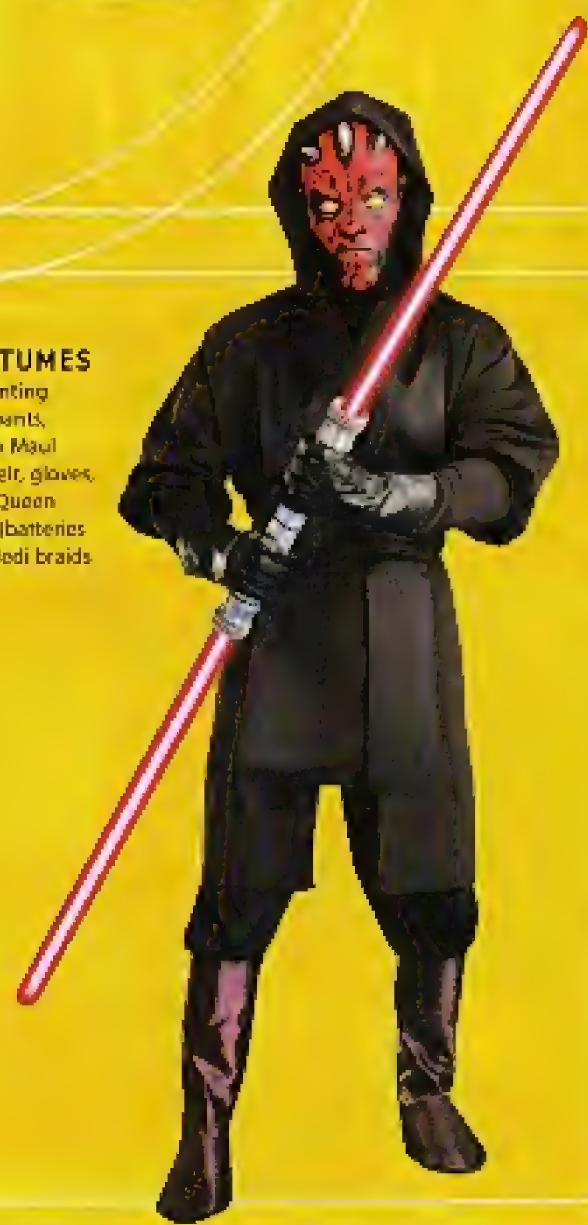
COSTUMES AND HELMETS



JEDI ROBES

Great accessory wear for those relaxing Jedi nights, evenings, and weekends. Versatile, clothing-quality, brown polyester robe is floor length and includes hood. Every apprentice needs one. Comes in standard adult (95" in length with hood extended) and child (64" in length with hood extended) sizes. Robe fits loosely over clothes or costume

WCT 0024 CHILD \$35.00
WCT 0025 ADULT \$50.00



ADULT EPISODE I COSTUMES

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WCT0008LG LARGE
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DARTH MAUL
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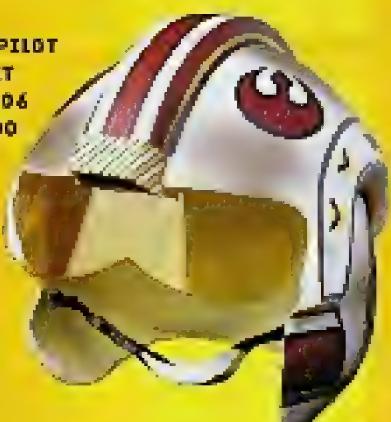
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WCL4046LG Large
WCL4046XL X-Large
WCL4046X2 XX-Large
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CLASSIC STAR WARS
LIFE-SIZE STAND-UPS

LIFE-SIZE STAND-UPS

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WFG 1006	DARTH VADER
WFG 1007	YODA
WFG 1008	CHEWBACCA
WFG 1009	BOBA FETT
WFG 1010	HAN IN CARBONITE
WFG 1011	VADER WITH LIGHTSABER
WFG 1012	JAWA
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WFG 1014	STORMTROOPER HAN SOLO
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EPISODE I LIFE-SIZE
STAND-UPS

EPISODE I STANDUPS

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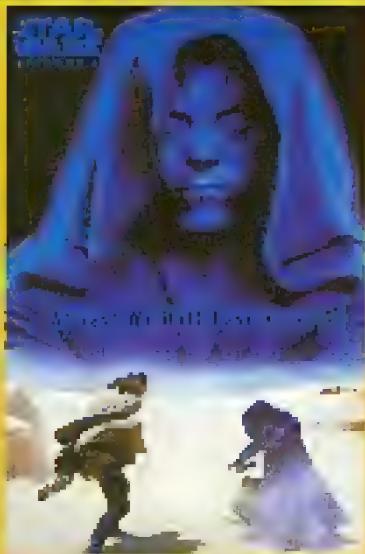
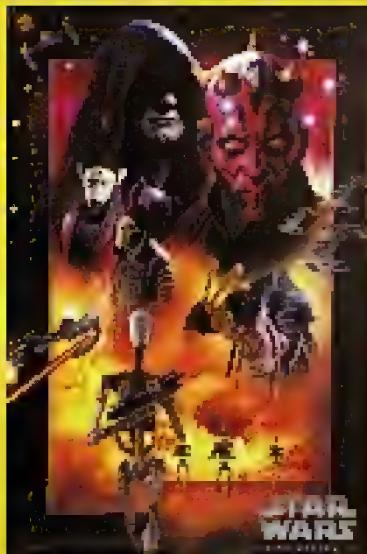
TALKING STANDUPS

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WFG 1021T	QUEEN AMIDALA
WFG 1022T	EP I OBI-WAN
WFG 1023T	QUI-GÖH JINN
WFG 1024T	JAR JAR BINKS
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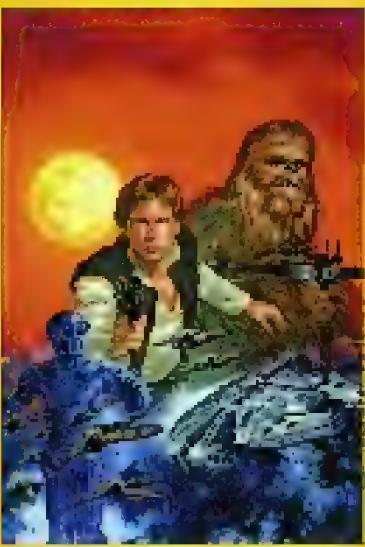
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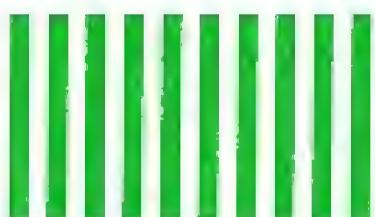
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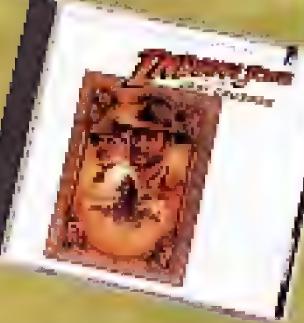


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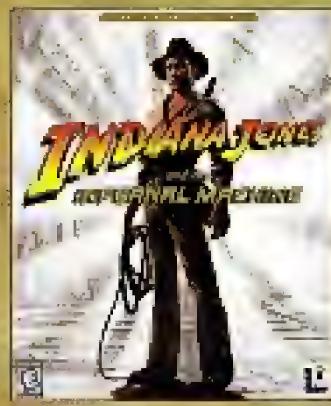
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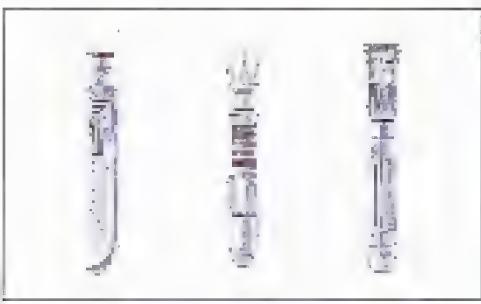
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4



5

Obi-Wan Kenobi and Qui-Gon Jinn

1-3, 6-8 Iain McCaig

4, 5 Kun Chang



6

7

THE ART OF **STAR WARS**[®] EPISODE I THE PHANTOM MENACE™

Anything is possible when George Lucas sits down to write a new *Star Wars* movie, but nothing truly takes physical shape until the concept art phase, when the art department starts fleshing out Lucas' wild imaginings, giving them the reality of form, color, and personality.

Concept art has been a major part of the evolution of *Star Wars* since the early paintings of Ralph McQuarrie, and later also Joe Johnston, that were showcased in the three landmark *Art of...* books that complemented the classic trilogy. A generation later, artists Doug Chiang, Terry Whitlatch, Iain McCaig, and others have taken that tradition to its awe-inspiring next step for the new prequel trilogy, and their work on *The Phantom Menace* is showcased in the new Del Rey book, *The Art of Star Wars: Episode I*.

The Insider is proud to present some of their amazing art from that book on these pages, illustrating the depth of work and thought that goes into developing the characters, creatures, and technology for a new *Star Wars* episode.

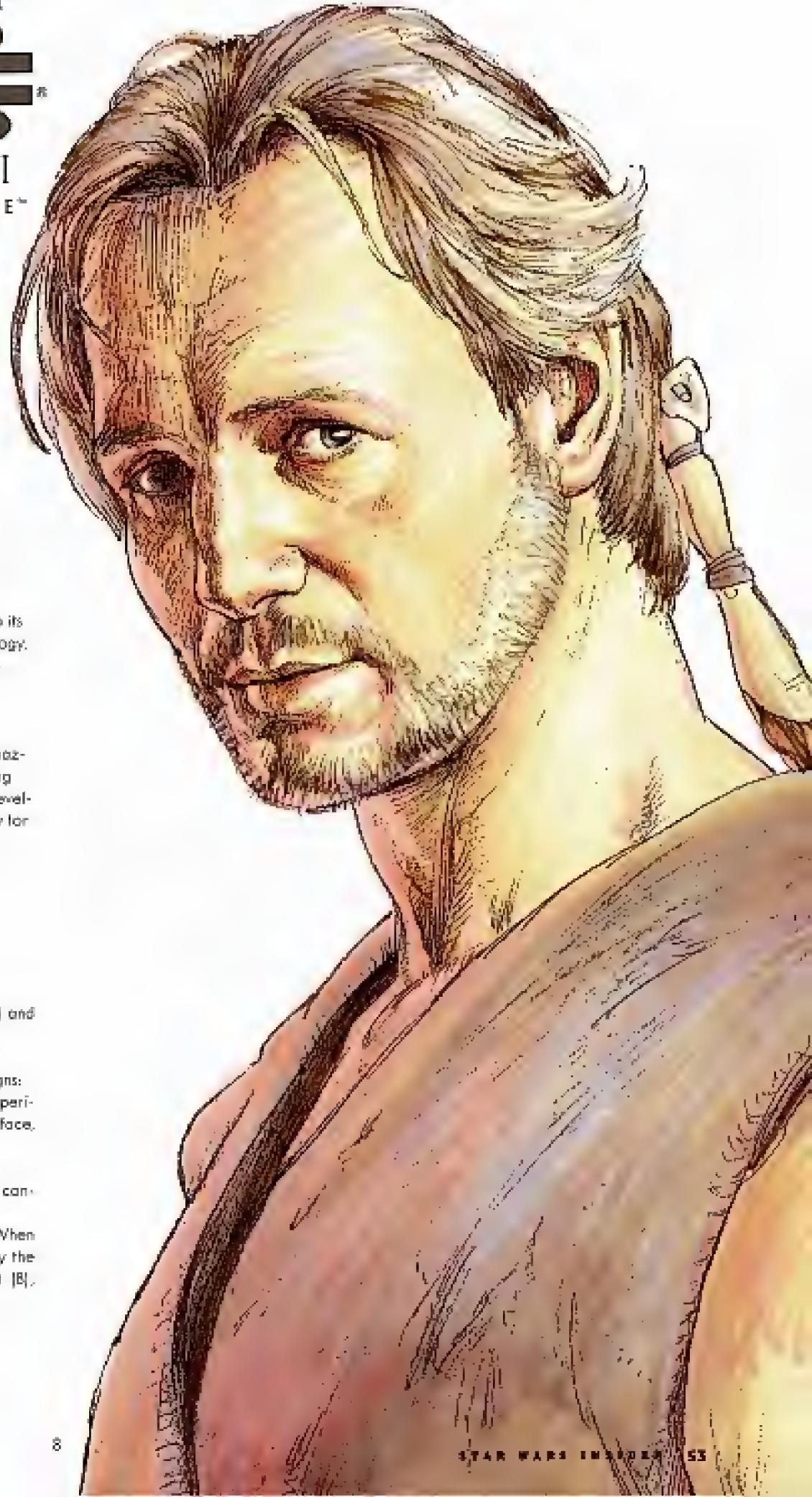
Obi-Wan Kenobi's full-length costume, early (5) and later conceptual designs (1-7)

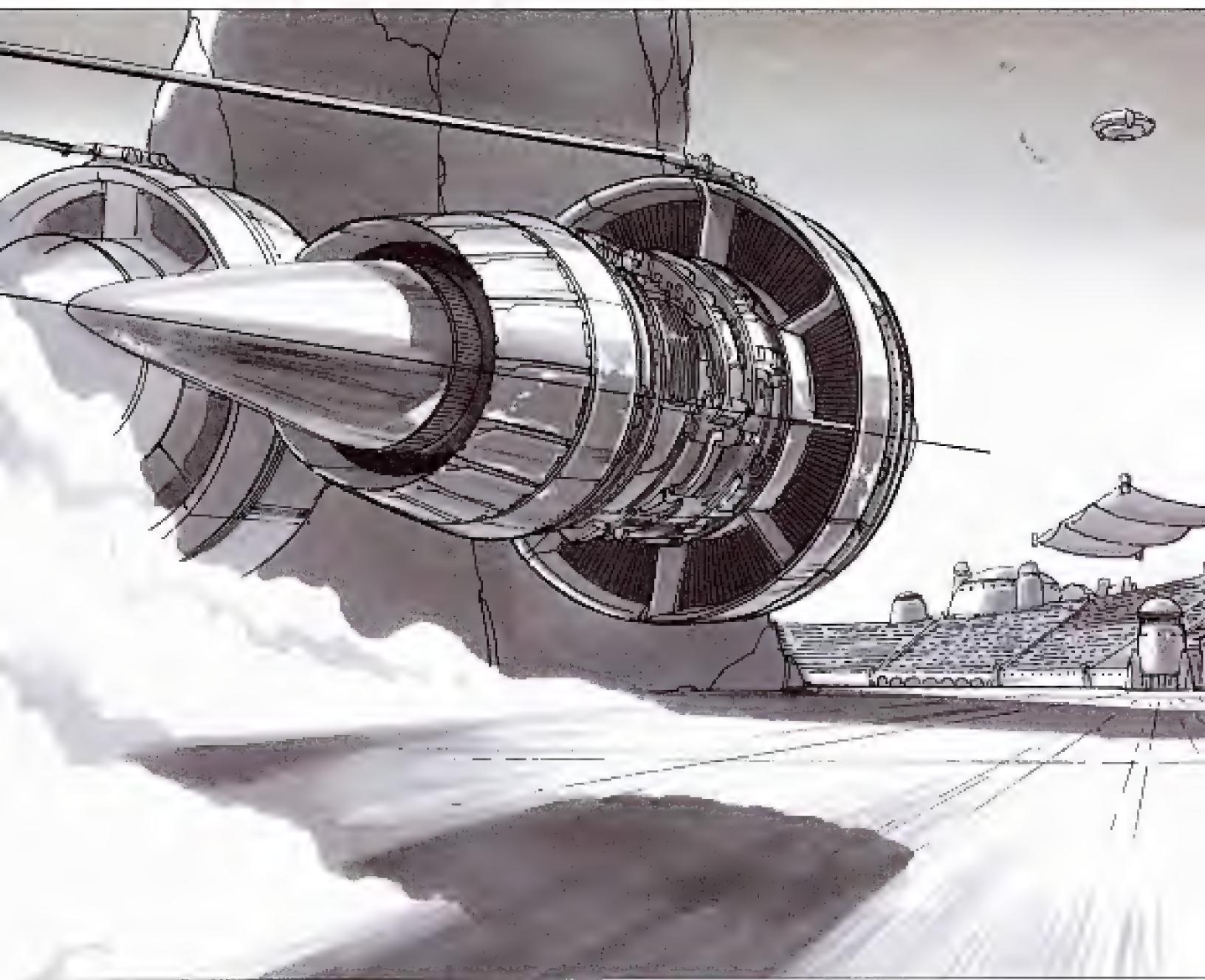
Obi-Wan as the younger Jedi, conceptual designs: Before Ewan McGregor was cast, McCaig experimented with different looks for Obi-Wan's face, ranging from smooth to coarse (3, 6).

Qui-Gon Jinn as the younger and elder Jedi, conceptual designs: McCaig initially drew a young Qui-Gon (2). When Lucas finally decided that Qui-Gon should play the role of mentor, McCaig drew a new portrait (8), based on Liam Neeson.

Jedi lightsabers, conceptual designs (4)

Qui-Gon's hologram projector, conceptual design (5)

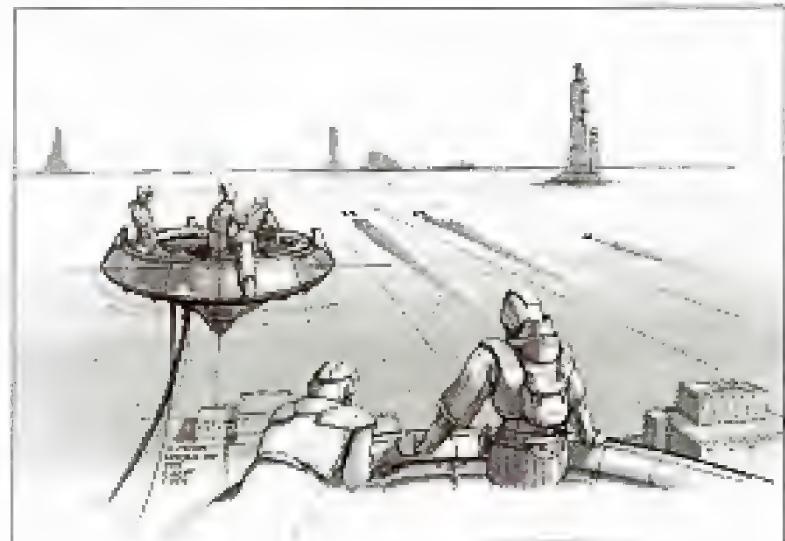


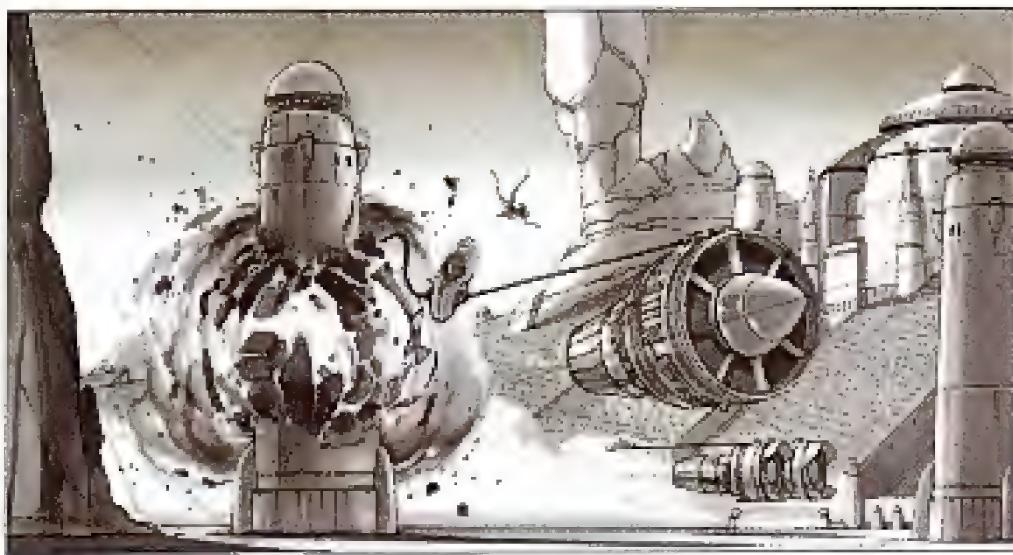
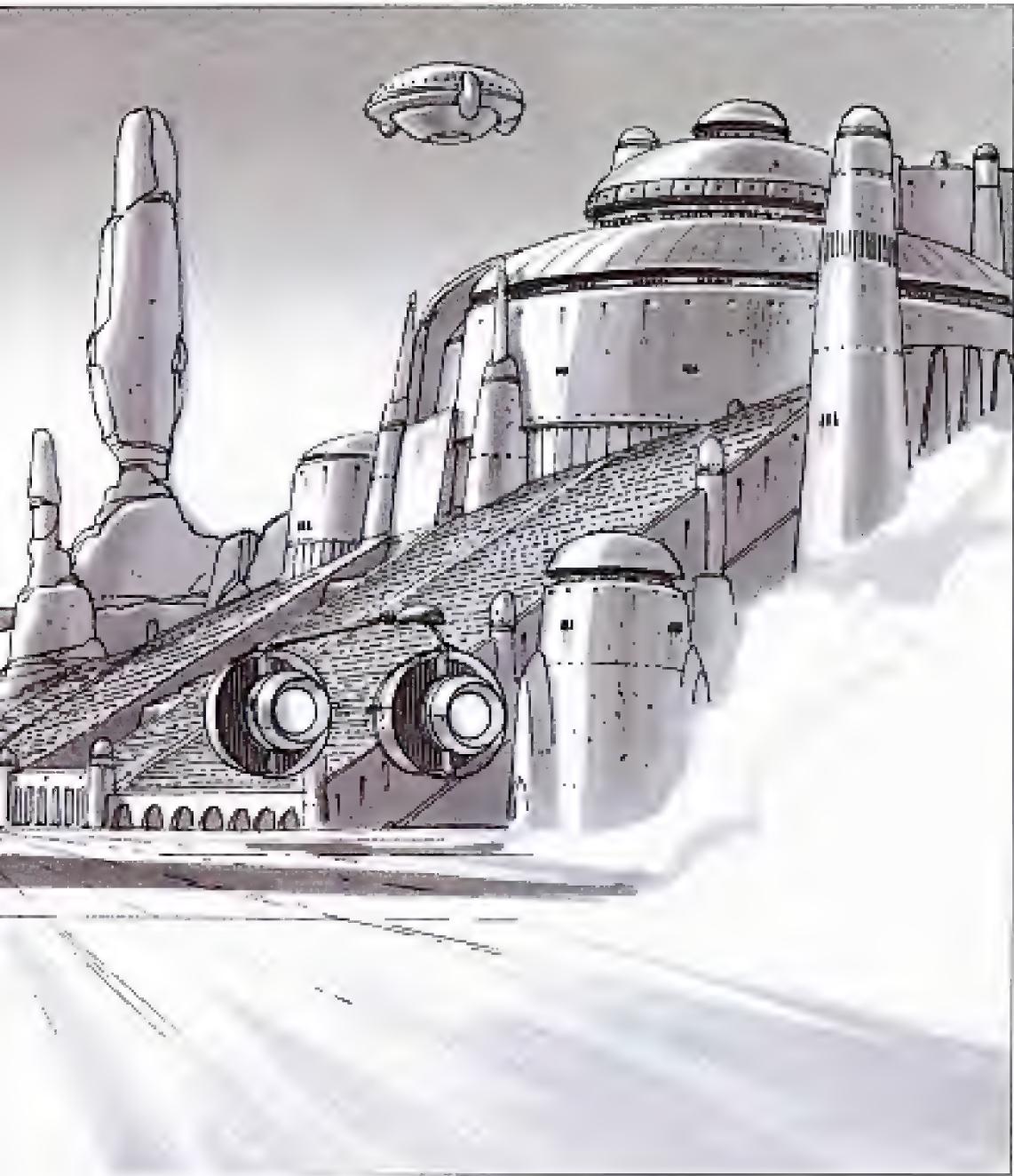


The Podrace
1-6 Doug Chiang

Racing through the arena, conceptual designs [1, 6]

Viewing platforms, conceptual designs.
Originally the viewing platforms were capable of flight [2]. However, when Lucas decided to use them in the Senate chamber instead, the Podrace viewing platforms were modified into elevator-type structures [5]. Alternate proposals suggested by Chiang called for the viewing platforms to be suspended by hot-air balloons [3, 4].





6

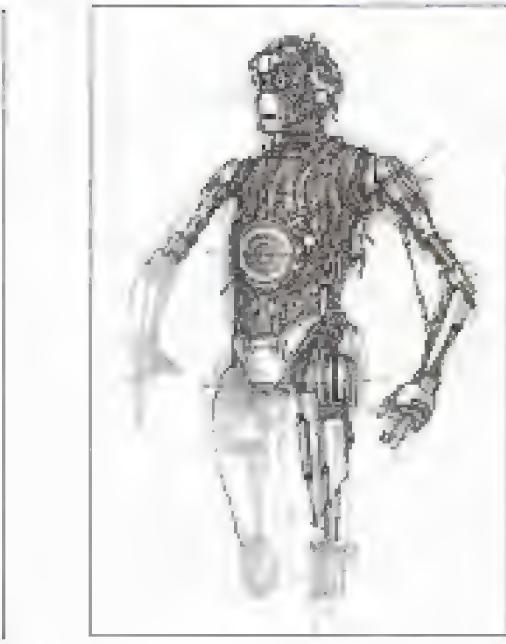
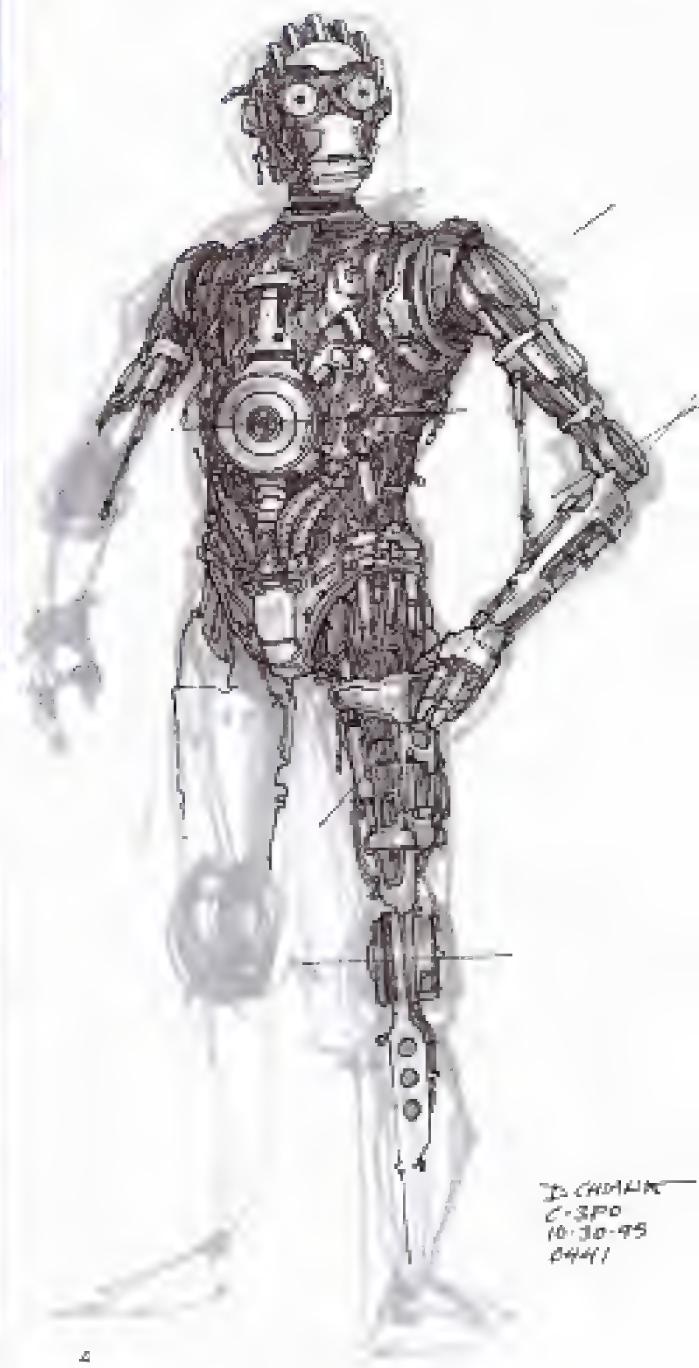


C-3PO

1-4 Doug Chiang

Conceptual painting and designs:

Rather than have C-3PO be completely unstructured, the initial idea was to have him sport an automotive-type substructure [1]. Lucas, however, felt that this was a little too structured, and Chiang "disassembled" the droid [2, 4] until Lucas was satisfied [3].



2

3

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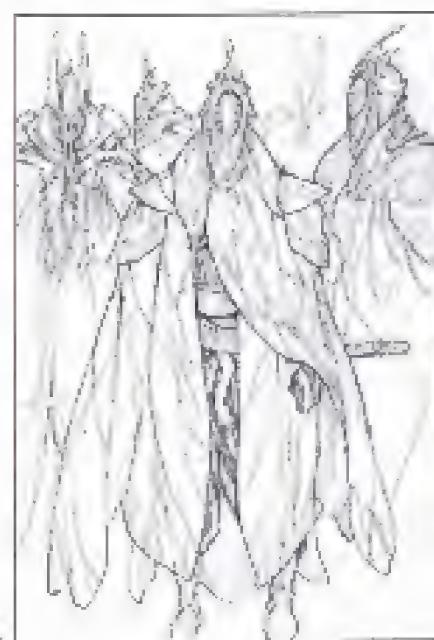
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Sith Lords, conceptual designs
1-4 Iain McCaig

Before Lucas nailed down the character of Darth Maul, he instructed Iain McCaig to brainstorm what a Sith Lord might look like. At first McCaig gave them large, organic-looking cloaks and bizarre, crusader-influenced helmets (3-4). He also tried a few female versions, for which Lucas instructed him to draw his worst nightmare. The first "Sith Witch" (1) was so terrifying that Lucas asked McCaig to back off a bit and just draw his "second worst nightmare" (2).

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VEHICLES OF EPISODE I

BY LAND, BY AIR, AND BY SEA:

A NEW FLEET OF SUBS, TANKS, AND SPEEDERS INVADES THE STAR WARS UNIVERSE

BY DR. DAVID WEST REYNOLDS

Soaring and plunging across the screen in Episode I are fantastic new vehicles sporting a brand new look. Heavy armor thunders over green plains and through swamp forests, while massive winged ships drift down from the skies to deposit mechanized armies. A Sith Lord tracks his quarry in darkness, emerging from a distinctive space vessel reflecting his sinister persona. And a curious Art Nouveau submarine navigates aquatic perils with extraordinary speed and grace. These craft make an immediate impression: one and all are visually striking.

In *Star Wars*, once again the forces of good and evil both benefit from the same powerful ally: strong art direction.

Indeed, George Lucas chose the successor to the original trilogy's great designer Ralph McQuarrie carefully. Episode I Design Director Doug Chiang has taken *Star Wars* design in a new direction, crafting designs with bold originality worlds beyond generic sci-fi ship designs. Doug Chiang makes it look easy, but under George Lucas' direction he took each design through a grueling process of development before arriving

at the effective configurations seen in the finished film. Creating a classic design is far from straightforward.

As Doug Chiang was completing the finishing touches on these spectacular vehicles, it became my job to develop their "back-stories" and design their interior engineering for a book project called *Star Wars: Episode I: Incredible Cross-Sections*. I took up wherever George and Doug left off, extrapolating from Doug's fantastic designs and George's direction all manner of functional explanations, background, and manufacturing history. The opportunity to work directly with Doug on this project made it especially rewarding, as his design thoughts were often as inspiring as the ships themselves.

The vehicles of *The Phantom Menace* carry us through many worlds of imagination, on and beyond the screen. As an archaeologist, I enjoy exploring and interpreting these fabulous artifacts in search of the cultures that created them. Like their predecessors in the classic *Star Wars* trilogy, these crafts have histories—and personalities—all their own.



SITH INFILTRATOR

«TOOL OF DARK PURPOSE»

George Lucas wanted the personal vessel of Darth Maul to echo the shape of Darth Vader's distinctive TIE fighter seen in *Star Wars: A New Hope*, and since Episode I occurs chronologically before the 1977 film, Maul's ship technically foreshadows Vader's. In fact, both the Infiltrator and the TIE fighter were designed, in the universe of *Star Wars* fiction, by Raith Sienar, a technological genius and the mind behind what became TIE craft for the Empire. Sienar's design of Maul's ship is the origin of what developed into Sienar Fleet Systems, manufacturer of the TIE armada.

But unlike Vader's vessel, the Sith Infiltrator boasts a rare feature: despite Captain Needa's insistence in *The Empire Strikes Back* that "No ship that small has a cloaking device," Maul's ship features a cloaking device located in its prow, a custom addition to Raith Sienar's version of the ship. Without the addition, the unmodified version resembles Vader's later TIE XIs even more closely. The cloaking system works with a

long array of stygium crystals, a rare natural resource that will be exhausted by the time of *Empire*, which is why cloaking devices were no longer found in small ships by that era.

In addition to being the shape of things to come, the Infiltrator is also the latest in a long line of craft built to carry out the evil missions of the Sith over the centuries. Long accustomed to acting in complete secrecy, the Sith are masters of leaving no trace of their presence—although Darth Maul's Infiltrator takes this practice to exceptional levels, achieving temporary invisibility by incorporating the rare and extremely expensive cloaking device. Cargo compartments in the long prow store Lord Maul's speeder bike, probe droids, surveillance gear, torture devices, and many other tools of dark purpose.

SITH INFILTRATOR | The design similarities with Darth Vader's TIE fighter from *Star Wars: A New Hope* are apparent in the above images of Darth Maul's Sith Infiltrator.

TRADE FEDERATION LANDING SHIP

«TREMENDOUS LIFTING FORCES»

The bizarre shape of the Trade Federation C-9979 landing ship was inspired by the aesthetic of a World War I era biplane. On a second look you can just about see an echo of that origin, although the C-9979 has come a long way from the earthly geometry of a biplane. "Using elements or aspects from the real world can make designs read more effectively," Chiang explains, "even if you never recognize the origin of those elements."

But a missing element from the original biplane aesthetic was the network of exterior wires and struts that gave these old, relatively flimsy planes some structural integrity. Instead, the C-9979 employs these tensile bracing elements conceptually, translating them into exotic *Star Wars* technology called the "tensor field effect." The binding effect is accomplished by powerful bonds of force originating in tensor field generators, which pull on and lock together metal girders inside the landing craft, placing its wings under energized tension and giving them great strength.

The C-9979 Landing Ship carries a massive load of Trade Federation

armor and troops from the hangars of converted war freighters to the surface of planets under attack. Tremendous lifting forces are generated in the ship's wingtip repulsors, enabling it to carry a maximum of eleven MTTs and an amazing 114 AATs stored in rows within the wings. The C-9979s are related in design to a class of cargo barges in the trade fleet, but were specifically designed to deploy military armor for the Trade Federation.



TRADE FEDERATION C-9979 LANDING SHIP | This air transport vehicle can carry eleven MTTs and 114 AT-ATs.



NABOO SPEEDERS

The landspeeders piloted by the Naboo security forces call to mind Luke Skywalker's landspeeder from *Star Wars: A New Hope*. Streamlined transports with partial bubble windshields and turbine drive pods, the Naboo speeders hover about a meter off the ground on repulsorlifts.

The nimble two-person Flash speeder is particularly reminiscent of early Ralph McQuarrie designs for Luke's landspeeder, with its flat thruster pods on short wings. These thrust pods give the Flash speeder good maneuvering control, making it the intercept vehicle of choice in confined streets of urban settings. An equipment spoiler at the rear of the craft can be fitted with surveillance or communications gear, or a laser blaster.

Unlike the Flash speeder, the Gian speeder features a



FLASH SPEEDER

[L] FLASH SPEEDER: Built for maneuverability, the Flash speeder is reminiscent of Luke Skywalker's landspeeder.

[R] GIAN SPEEDER: A light-combat speeder designed for more serious tactical scenarios than the Flash speeder.

light combat armor hull. Meant for more serious tactical scenarios, the heavier Gian speeder's thrust pods are tucked in tightly at the rear to reduce target silhouette for enemies in pursuit. The Gian speeder holds up to four occupants, and carries three laser blasters, making it a significant weapons platform in skirmishes.

These vehicles are no match for the heavy armor fielded by the Trade Federation, but their speed makes them vital links in coordinating and assembling the Naboo resistance forces. Lightly built and armed, these speeders are all but disregarded by the mechanized army of the Trade Federation. Overlooked until it is too late, the Naboo speeders make possible the crucial counterattack by Naboo commandos.

SPINNING FOR STABILITY

The Gungan sub sports the kind of organically-styled décor for which Art Nouveau is famous, but the organic influence in its design goes more than skin deep. Chiang revealed that he pictured the Gungans creating the inner structures of such machines by an organic process that produced shell-like or plant-like shapes. These structures are then fitted with the necessary technology to make them function.

At first sight, the bongo's propulsion seems curious—its spinning tail fins do not seem to be moving fast enough to drive the sub at the incredible velocities it achieves in the film. Yet recent projects in Japan have demonstrated that it is possible to drive water without the use of traditional propellers. As with those interesting advances, the Gungan sub boasts an electrically-powered hydrodynamic field for primary propulsion. Those rotating fins carry sequenced impulses down their length, spinning for stability and guidance while driving much more water than they could through direct force alone. This explains the sub's amazing speed.

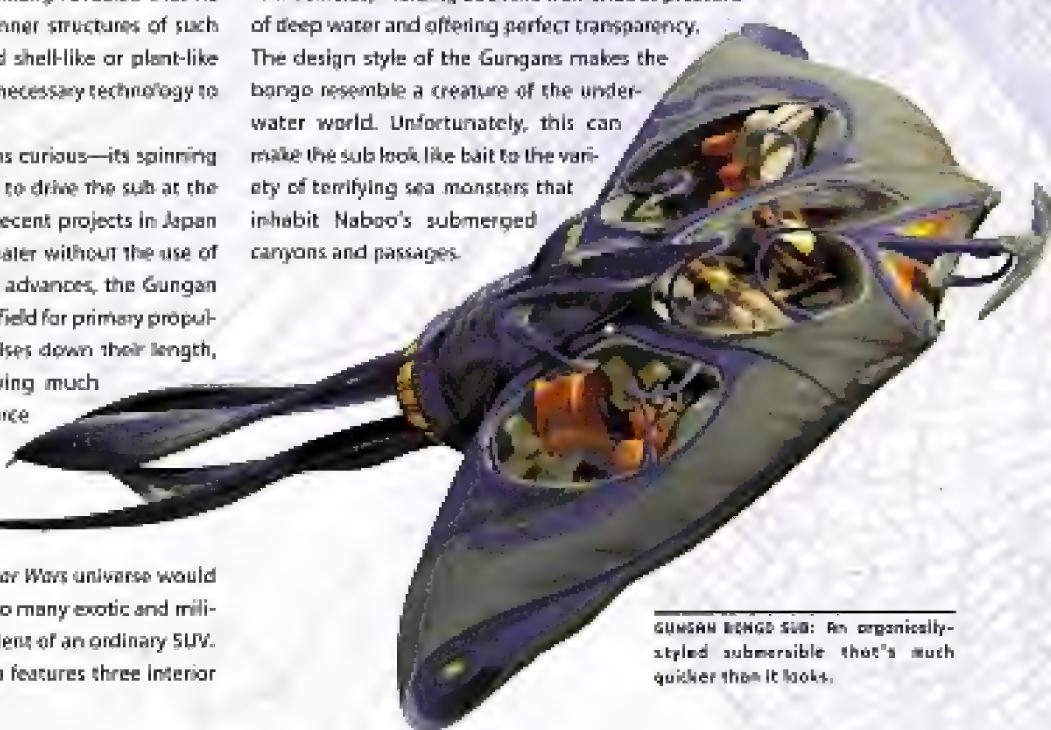
This vehicle was also a rare example of "just a regular transport" in Episode I, kind of like Luke's landspeeder in *A New Hope*—something the ordinary citizens of the *Star Wars* universe would use every day. In an environment populated by so many exotic and military craft, the sub is the *Phantom Menace* equivalent of an ordinary SUV.

A light utility transport, the Gungan bongo features three interior

GUNGAN BONGO SUB

chambers, including a cockpit and two chambers which can be fitted for passenger or cargo carriage. Three powerful hydrostatic fields act as "windshields," holding back the tremendous pressure of deep water and offering perfect transparency.

The design style of the Gungans makes the bongo resemble a creature of the underwater world. Unfortunately, this can make the sub look like bait to the variety of terrifying sea monsters that inhabit Naboo's submerged canyons and passages.



GUNGAN BONGO SUB: An organically-styled submersible that's much quicker than it looks.

MTT [MULTI TROOP TRANSPORT]

HEAVY FRONTAL ARMOR

[1]



[2]



[3]



MTT TROOP TRANSPORT: [1] A 3/4 view of the elephant-like transport [2] MTTs unloading from a Trade Federation Landing Ship in a scene from *Star Wars: Episode I The Phantom Menace* [3] Side and front views of the MTT.

Iwanted to give the impression of an elephant charging through the jungle," Doug Chiang said of the MTT, or Multi Troop Transport. "It was in focusing on animal-like forms that I found a way to give the Trade Federation armored vehicles some personality."

The massive MTT carries battle droid troops to attack sites, protecting them with heavy frontal armor and twin blaster cannons in ball turrets at the 'chin.' An extending deployment rack holds up to 112 battle droids, folded tightly to save space until they are lowered into position on the ground.

Like the Federation's fleet of armored assault tanks (AATs), MTTs are manufactured by the mysterious and menacing Bakto Armor Workshop, located in the dark atmospheres of a planet shrouded in swirling mists. Lumbering with intimidating mass across the peaceful meadows of Naboo in Episode I, MTTs pre-figure some of the psychological and dramatic effect of the Imperial All-Terrain Armored Transports (AT-ATs), the deadly "walkers" seen in *The Empire Strikes Back*.

ARMORED ASSAULT TANKS : The Trade Federation mounts its ground attack on Naboo with the devastating AAT.



AAT [ARMORED ASSAULT TANKS]

DEVASTATING WEAPONS

Flanking the MTTs are the shovel-faced AATs (Armored Assault Tanks), loaded with weapons but much smaller in size. Able to navigate terrain that would thwart the larger MTT, the AAT is the Trade Federation vehicle sent in on anti-personnel hunting missions. In these ways, it recalls the role complementing the AT-AT played by the Imperial scout walkers (AT-STs).



A detailed side view of the Trade Federation's weapon of destruction.

that stalk the Endor forest in *Return of the Jedi*. Like scout walkers, the AATs also seem to be prone to abuse by native populations.

The AAT is operated by a crew of four battle droids: a pilot, two gunners, and a commander who sits in the turret. Handholds on either side of the tank's body can allow up to six ground battle droids to ride into combat as unprotected passengers. Packing both energy weapons and explosives, the AAT is a devastating weapon whose armored rim can smash through reinforced barriers with ease. The tank's ammo shells are cocooned in plasma with a special device in the firing tube, which improves their effectiveness against many targets.

Episode I: Cross-Sections illustrators Hans Jerssen and Richard Chasemore, both world experts on the interior construction of all kinds of vehicles, were instrumental in filling out the interiors of Episode I's vehicles. Chasemore designed ammunition racks in the prow of Chiang's Trade Federation AAT to make further use of its shape. In fact, the *Cross-Sections* rendering of the AAT was finished before ILM had finalized its version, so when a very rough interior needed to be built for a battle-damaged tank model, Chiang took the artwork down to ILM as a plan for the model-makers. ♦

By David West Reynolds is the author of several *Star Wars* books, including the recent releases *Episode I: The Visual Dictionary* and *Episode I: Incredible Cross-Sections*. A frequent contributor to the *Insider*, he last wrote about the last cut of *Star Wars* in *Insider #44*.



ANTHONY DANIELS NUTS AND BOLTS

STAR WARS LEGEND ANTHONY DANIELS TALKS ABOUT MEETING HIS FANS,
THE RETURN OF C-3PO, AND THE POSSIBILITY OF DONNING THE GOLD SUIT
AGAIN FOR EPISODE II

by Scott Chernoff



ONE OF THE MOST STARTLING

and successful visual designs of the new *Star Wars* film is Doug Chiang's fantastic re-imagining of C-3PO, the prototypical protocol droid presented in all his glory. It's a bold take on Ralph McQuarrie's original design, and one of George Lucas' strongest signals that his new prequels mean business. By putting a fresh face on one of the saga's oldest friends, *The Phantom Menace* revealed new layers in the history and development of one of the most powerful icons of the *Star Wars* saga, the one Han Solo so eloquently dubbed, "Goldennrod."

But no matter what you call Threepio (as he's come to affectionately be known), there's no question that his prevalence as one of the most beloved characters in the *Star Wars* universe can only be due to the talents of actor Anthony Daniels.

Sure, C-3PO's gold costume and mask made a permanent visual impression on the minds of a few generations, but it's Daniels' performance that imbues Threepio with the surprisingly deep reservoir of feeling that has carried the character through not only all four *Star Wars* movies but also a never-ending stream of starring roles in TV commercials, cartoons (1985's *Droids*), and other projects.

Indeed, Daniels' contributions to the creation of C-3PO are by now *Star Wars* legend—it's no secret that Lucas had originally wanted Threepio to speak with a Brooklyn accent and the attitude of a used car dealer. The plan was to have Daniels play the part on the set and have another actor dub the voice later. But Daniels' take on the character—the odd British accent, more butler than bluster, and a fallback setting on fear—felt too right, and ultimately Lucas realized there was no need to change a thing.

Of course, there's more to Anthony Daniels than C-3PO. The actor portrayed a unique pathologist on the acclaimed British series *Prime Suspect* and the elfen Legolas in the animated *Lord of the Rings*. He's also got his own company that produces live entertainment events and interactive experiences all over the world, and he is the author of the popular *Wonder Column*, currently on hiatus, right here in *Star Wars Insider*.

But of course, Anthony Daniels is most closely associated with the role he had to be talked into taking back in 1976. As Threepio, Daniels kicked off the classic trilogy, delivering the trilogy's first lines of dialogue and quickly establishing his character as a supplier of information ("Did you hear that? They've shut down the main reactor") and a classic scaredy cat ("We'll be destroyed for sure. This is madness! We're doomed!"). Whether fretting over freeing his master from the trash compactor or nervously telling his trusty counterpart R2-D2, "Let

the Wookiee win," Daniels gave the classic trilogy some of its funniest moments.

It's a measure of how far things in the *Star Wars* universe have come that although Chiang's concept of Threepio in Episode I as a see-through puppet manipulated by an unseen operator did not call for an actor inside a suit, Lucas still felt it necessary to call Anthony Daniels to the Leavesden Studios set to voice the character again. It was more than just protocol—he couldn't imagine C-3PO any other way.

HOW DO YOU LIKE THREPIO'S NEW LOOK?

I quite like it—I think nudity is in. I think there's a new liberalism here. I think he looks terrific. If you see the actual costume, it's stunning, because it looks like it actually works. Of course, it's immensely unwieldy and has a life slightly of its own, but hey, that's been C-3PO all the way along.

WAS IT SURREAL SEEING THREPIO, AND BEING THREPIO—BUT NOT BEING INSIDE OF HIM?

Well, first of all, I was thrilled to be involved in the movie at all, because there was no law that said I had to be.

WELL, THERE WAS IN MY MIND.

Oh, that's very nice, but George has the ability to do what he wants with it, so he could have thought, "Nah, let's do something new." So I felt pretty good about being asked to be associated again.

Yes, it did feel slightly strange, but because he is so different, physically, in this one, it wasn't that much of a jolt. And as I said, just to be there at all—you know, when I did *Star Wars* 23 years ago, I never expected there to be a second *Star Wars*, and then there was. And then there was a third. Then, I didn't expect the re-release. I didn't expect a new series. And I've never expected all the spin-offs I've done over the 20-odd years. Each one comes as a new surprise—sometimes a surprise, sometimes a shock. Depends on what the script is.

But it's a job, as we know, that I didn't originally want, and to have it last this long

gives me a tremendous feeling of warmth—both to the movies and to Threepio. It's kind of nice to belong. I think the thing Threepio really wants in life is to belong. And I guess he does. Unfortunately, he belongs to Anakin Skywalker.

WHAT DID YOU THINK WHEN YOU FIRST LEARNED ANAKIN HAD BUILT THREPIO?

George explained the story to me. He said, "You were built by Anakin," and I thought, "Oh, that's really nice, because Alec Guinness was so supportive to me on the earlier movies." I thought it fitting that Threepio was built by Sir Alec.

Two days later, I suddenly thought, "Wait a minute, Alec played the other one." It's true. I'd completely forgotten that Anakin Skywalker was Darth Vader. I was shocked and horrified. I tried to call George and say, "You have to rewrite the entire movie!" But then I thought, "This is quite neat. The last person from whose hand you would expect Threepio to come would be Darth Vader's. At least he did something right."

You know, years ago, I wrote an article in the *San Francisco Chronicle*, outlining how Threepio came from the ghastly planet Croydon where machines are built. And I reckoned that Threepio'd been in this factory on a conveyor belt, and it got stuck in the conditioning zone, and that's why he's a little odd. George wrote me a letter saying, "This is great—more." So to find out Threepio was not a fault on a conveyor belt gave me a little buzz—though I'd been wrong all these years!

WHEN DID YOU FIRST SEE EPISODE I, AND WHAT WAS YOUR REACTION?

I'd seen chunks of it when we were working on it, and during the music dubbing, because I was hanging out at the studio—well, it was warm in there and they had hot coffee. I was very impressed by what I saw, but it didn't make any sense—it was just bits. Then I finally saw it on arriving in Salt Lake City at the equivalent of 4 o'clock in the morning my time in. I have to say, not the best theater in the world.

But in spite of these things, I enjoyed it immensely—well, I would say that, wouldn't I? It actually did keep me awake to the end. Even with jet lag, I could sit back and know that I was in pretty safe hands. I thought so many things were good, like Jake Lloyd—I was pretty pleased with that because he is a neat kid. Also, just to know how things like the battle droids have been done, and to see how amazingly realistic they were—it tells you how good the actors are at pretending all that stuff's there.



2010 STAR: Anthony Daniels, sporting his ever-famous gold jacket, struts his stuff as Master of Ceremonies at the Star Wars Celebration in Denver.

because that's quite difficult. It was beyond blue screen.

Of course, there's obviously a major, major fault—a glaring mistake—in the movie.

NOT ENOUGH C-3PO?

Absolutely. But apart from that—excellent. George said to me, "People are going to say Threepio isn't in it enough." But then he's right about a lot of things.

When I talked to him about the slight quirkiness and the movements [of this Threepio], he said, "He's just been built by a nine-year-old, what do you expect?" Right! You'll notice that he's really quite polite to R2-D2. And Artoo naturally comes back with, "Hey, you're naked." You know, Artoo's a real class act sometimes.

YOU'VE SAID THAT FOR EMPIRE YOU WERE CONCERNED ARTOO AND THREPIO WERE SEPARATED.

Yes, and they gave me Harrison Ford instead—pretty good Artoo substitute. It was a very good dramatic coupling. His spiky approach with Threepio's need for everything to be proper worked extremely well. And that bit where Harrison keeps tapping C-3PO on the shoulder, telling him to do this and that, until Threepio just turns and gives Harrison this look that says, "You insufferable jerk"—I'm pretty proud of Threepio for doing that.

But I do feel Artoo works well with Threepio. On their own, neither is much use, really. I think they need each other. Maybe George will think of putting us back together. But you know, I'm always amused, because most of the time I couldn't even see R2-D2, so I would have to feel where he was. I was sort of grappling him on the set.

SO DID SOME OF THREPIO'S AWKWARDNESS COME FROM YOU NOT HAVING COMPLETE SIGHT INSIDE THE MASK?

FROM SHOOTING EPISODE I WOULD BE THE FIRST THING YOU'D WRITE ABOUT?

They'd been filming for some time before I arrived on the set. Apparently, when I spoke my first line as Threepio, someone whispered, "Star Wars has arrived!" That made me feel very proud.

But going to meet George at Leavesden Studios to talk about it all, at the gate house—they had forgotten to say I was coming. "Who are you? You're here to see who? And you're who? Do what? Robot? What?" And all the time there's an Alsatian snarling at the wheels of my

"ANYBODY WHO KNOWS ME KNOWS THAT I AM NOT A GOLD JACKET WEARING PERSON. I'M FAIRLY DISCREET. I LIKE JEANS, AND I DON'T GO AROUND SHOUTING MY HEAD OFF SAYING, 'I'M THE GOLD MAN—HERE'S MY GOLD JACKET TO PROVE IT!'"

Oh no, because I had worked everything out. It would be boring to give you a blow-by-blow detail, but I'd rehearse and work out where things were—providing they stayed in the same place. Threepio's strange attitude, I think, is more down to him. I don't quite know where it comes from. Can you put the whole of his predicament down to being built by a nine-year-old who wants to go Pedaling? I don't know.

IF YOU WERE WRITING THE WONDER COLUMN RIGHT NOW, WHAT EXPERIENCE

car. Perhaps it was a critic who had not enjoyed my performance reincarnated as a dog—beware! Security was so intense that as I drove out, I decided unkindly to not offer them back the heavy security badge they'd given me, just to annoy them. They're probably still looking for it. And I still have it. I'm so petty!

YOU WERE DEFINITELY WELL-RECOGNIZED AT THE STAR WARS CELEBRATION. AS MASTER OF CEREMONIES, YOU WERE SURROUNDED BY THOUSANDS OF PEOPLE



THE NAKED TRUTH: The "new" C-3PO adjusts to his lot in life, in *Star Wars: Episode I The Phantom Menace*.

WHO KNEW EXACTLY WHO YOU WERE.

I felt the Denver event was just spectacular. I thought Dan Madsen's organization and the generosity of it all was just staggering. I gained so much respect for fans over that couple of days—because, as you know, the conditions were torture. And people behaved magnificently. I had never, ever worked with such a wonderful audience. They could have been sitting there damp and cold, going, "Make me laugh." Instead, they responded to everything, in spite of the rain.

I don't know who had the better time, them or me—despite the puddles pouring over the tops of my shoes. It was a genuine celebration. Beautiful, great experience. I was very glad to be offered the chance to do it. You were doing the business [as master of ceremonies on Stage B], as well.

YEAH, BUT I DIDN'T HAVE THE GOLD JACKET AND THE THOUSANDS OF FANS WHO ALREADY LOVED ME.

The gold jacket was, what can I say? Anybody who knows me knows that I am not a gold-jacket-wearing person. I'm fairly discreet. I like jeans, and I don't go around shouting my head off saying, "I'm the gold man—here's my gold jacket to prove it." But some flip of the imagination made me go and have one made. It felt absolutely right.

YOU SEEMED TO BOND WITH A LOT OF THE FANS THAT WEEKEND.

Denver worked out well for me in that way—I thought, "I made a lot of new friends here." I went around threatening to take away anybody's pass who wasn't smiling as they stood for four hours in the rain, and if they weren't smiling as I looked up behind in the line, they smiled within seconds of me speaking. That was such a rewarding experience, to have that reaction.

I came away with such a high opinion of *Star Wars* fans. They had come to have a good time. We were giving, but they gave it back. I was very grateful. It's very easy as just an actor in these films to forget why they're so successful, who it is who makes them successful, and it is the fans, their support.

WHY DID YOU DECIDE TO BE AN ACTOR?

Gosh, I don't know. I've never had a choice. You know, if I had a choice and I had a brain, I would have said, "No way." But I just needed to do it. There is no logic. Sounds like Yoda, doesn't it? "There is no logic, just why?"

The only time I ever came alive at school

was when there was a play production. But the problem was, when I told people that I wanted to be an actor, they were embarrassed. That's why I went into law. It was only when I realized life was pretty unbearable not doing something you really want to do that I had the courage to do it.

HOW FAR DID YOU GO IN PURSUING A LAW CAREER?

Not far at all, because I was so bad at it. But the jump from being a potential lawyer to being a gold robot is staggering, isn't it?

DEFINITELY. SO YOU QUIT LAW SCHOOL AND WENT TO DRAMA SCHOOL?

Yes, I went for three years, and became very good at mime. I was 27 when I became an actor—embarrassing, isn't it? I won a scholarship to the BBC to do radio plays every day of the week. I was thrilled, but then I auditioned for an out-of-town theater and I two-timed the BBC. From that, I got offered the National Theater in London, and I was touring with that company when I was asked to meet George.

WAS IT YOUR MINE HE WAS PRIMARILY INTERESTED IN, INITIALLY?

Yes, and that I was an actor who was cheap. These things were major considerations.

WAS STAR WARS YOUR FIRST FILM?

I'd been in a very small film called *City of the Dead*, and I'd done TV. But no, I hadn't really been in a film before *Star Wars*, and the whole process was kind of surprising. I was staggered that we would do a scene which seemed total garbage, but then seeing the finished film, I realized what an editor does and how they take three seconds out of that scene—the three seconds that were good. And I was delighted, amazed, to hear R2-D2 speak, thanks to Ben Burtt. I had talked to myself all the way through the filming, so to hear him reply to me was quite odd, really. And it sounded very real. It sounded like we had actually had a conversation—which would have been nice at the time, but hey, you can't have everything.

I just was in Death Valley last year on vacation, staying where George and I stayed when we were shooting the road to Jabba's palace, the last scene we did in *Java*. It was the very first and last time George rehearsed with me. I suddenly realized he was walking next to me, bent over, being R2-D2 and beeping. It was the happiest time out of all the movies.



SWINGING SABERS: Anthony Daniels takes on Jake Lloyd outside the Star Wars Celebration last spring.



photos by Lucas Wilson

"THREEPIO DOESN'T GET IT. HE'S AWARE, SADLY, OF SOMETHING HE DOESN'T HAVE BUT HUMANS DO—PROBABLY A HEART, THOUGH HE DOESN'T UNDERSTAND AFFECTION. HIS OWN BRAND OF LOYALTY COMES PRETTY CLOSE."

IF YOU HAD NOT PLAYED THREEPIO, WAS THERE ANOTHER PART IN STAR WARS YOU WOULD HAVE LIKED TO HAVE PLAYED?

No. It's hard to say this without sounding rude, but the only person I liked in the *Star Wars* script was Threepio, because he was odd—and in any case, I wasn't being offered another part. You know, Harrison and I are not necessarily up for the same roles anyway. But I'd already fallen for the picture by Ralph McQuarrie, the rather sad painting of Threepio.

YOUR FIRST IMPRESSION OF C-3PO WAS HIS SADNESS. YET HE'S ALSO A COMIC CHARACTER.

Well, you see, somebody who thinks they're funny is generally not very. But somebody to whom everything that happens is a tragedy

and a disaster, that's quite amusing. Nothing for Threepio is easy, and that's a good comic set-up. He's funny because he has no sense of humor. Zero. You never hear him crack a joke, do you? The nearest he gets is when he says, "I'm rather embarrassed, General Solo, but it appears you are to be the main course at a banquet in my honor." That is said with a certain amount of irony. But as a stand-up comic, Threepio ain't gonna do it, you know?

Threepio, being pure machine, is utterly confused by things like the Force and people kissing—anything that is non-mechanical. Threepio doesn't get it. He's aware, sadly, of something that he doesn't have but humans do—probably a heart, though he doesn't understand affection. His own brand of loyalty comes pretty close. He's a very confused person.

AND YET HE DOES EXPERIENCE FEAR.

Oh, it's about the only thing he does experience. I'm sure one of the laws of robotics is to stay alive, to be plugged in. So that is a fairly automatic response, and it's not an emotion, it's a reaction. Whereas love, well, if all he might be in love with is R2-D2, I think it's better he doesn't get involved.

DID C-3PO'S VOICE AND STYLE OF SPEECH COME TO YOU RATHER EASILY, OR IS IT SOMETHING THAT YOU WORKED ON?

It came out of, I think the phrase is, left field. I'd been working with various drafts of the script for six months, but it wasn't until the very first day's filming, Threepio arrived the way he was. I'd done a lot of homework and background thoughts without ever coming to a conclusion.

I think you know "The Holiday Special," The *Danny & Marie Show*—I have this dark museum of memories. I have a whole range of things I laugh at today, like the Kellogg's C-3POs—the commercials were great, the cereal was ... interesting.

WHAT DO YOU LIKE ABOUT WRITING THE WONDER COLUMN, AND WHEN WILL IT RETURN (HINT, HINT)?

What's stimulating are the letters from readers—they not only have their own ideas, but they get the style, get the jokes—they get what I'm saying. The other day I met somebody who thought it was serious—I kind of backed away from him. But a lot of people don't realize all the silly stories are entirely true—I really do have a Mickey Mouse watch, it was a gift from

now, and I know how he thinks.

YOU'VE WRITTEN FOR HIM A LOT—FOR INSTANCE, THE PROTOCOL OFFENSIVE, WHICH YOU WROTE WITH RYDER WIMBISHAM.

Very interesting, writing for a comic book. Not at all what I thought it was going to be—it was hard work! You don't just fill in the balloons.

KNOWING THREEPPIO AS WELL AS YOU DO, WHAT WOULD YOU LIKE TO SEE FOR HIM IN EPISODES II AND III?

Well, in fact, at the scoring session, George explained that he hadn't started on Episode II, and Rick said, "Of course he has—and here it is," and he picked up a piece of paper and wrote, "Opening credits" and "End credits," with a big gap in the middle. And George laughed. So I picked up the paper and I wrote, "Enter Threepio. He picks up a blaster and takes over the universe. End credits." I gave that to George and he said he'd think about it. So if that is what Episode II is about, it was my idea.

But I think for Threepio, I'd quite like him to spend a little more time with Artoo, because I think that was a coupling that worked very well. But I'm not presumptuous enough to tell George how to write.

HAS HE TOLD YOU ANYTHING ABOUT THREEPPIO'S ROLE IN EPISODE III?

Well, you know, if I'm the person that can mix up Anakin and Obi-Wan, I'm not the person who's going to give you the best information.

ARE YOU OFFICIALLY SIGNED FOR EPISODE III YET?

Oh, not at all. They know I'll turn up on the day.

WOULD YOU LIKE TO PUT ON THE GOLD SUIT AGAIN?

Oh, I would like to, when Threepio gets his coverings, because his movements are very specific. Threepio is Threepio.

YOU DID AN INTERVIEW WITH DAN MASSEN IN OUR VERY FIRST ISSUE WHERE YOU CALLED C-3PO YOUR BEST FRIEND. DO YOU STILL THINK OF HIM THAT WAY?

I suppose I have a best friend, a human. But I think of Threepio as a much-loved friend, a very loyal friend—somebody I don't want to abandon. He's been a very good friend to me, and I owe him. It's kind of symbiotic. He needs me, and I guess to a certain extent, I need him. ♦

"GEORGE EXPLAINED THAT HE HADN'T STARTED ON EPISODE II, SO I PICKED UP THE PAPER AND I WROTE: 'ENTER THREEPPIO. HE PICKS UP A BLASTER AND TAKES OVER THE UNIVERSE. END CREDITS.'"

It was rather like sitting in a restaurant thinking, "Well, I could have salmon or I could have pork," and it's not until the waiter stands there tapping his pen that you suddenly say, "I'll have the spaghetti." You don't actually make up your mind until you are forced to. Threepio happened in that way, it's almost as though he was in a box waiting to leap out.

I LIKE LISTENING TO HIM SPEAK IN OTHER LANGUAGES, LIKE AT THE DOOR OF JABBA'S PALACE.

Weird, isn't it—"Artoo-Day-oo"—and of course I was the only one speaking in that scene at all, because the bell was coming out of the wall, Artoo's silent, and there's me, trying to struggle my way through the scene. Maybe that's why Threepio's always so perplexed, because he's talking to himself the whole time.

YOU'VE PLAYED THREEPPIO SO MANY TIMES—THE RADIO DRAMAS, COMMERCIALS, CARTOONS, LIVE APPEARANCES—DO YOU HAVE ANY FAVORITE THREEPPIO PERFORMANCES OUTSIDE OF THE MOVIES?

I think *Star Tours* is wonderful, and the people at Disney are just magic to work with. I wanted the people at *Sesame Street* to give me a job. They just laughed. Also, on something like *The Muppet Show* or *Sesame Street*, it is not unusual to have people in weird costumes, so they know how to treat a person who is.

the people at Disney when I did *Star Tours*. I'm determined that the stuff I write about is factual, although I write about it in a humorous way.

I came up with a style that amused me because it's childish and babbling. But it's kind of hard to keep on doing it—a real burden, but at the same time rewarding, and I guess the two go together.

WHAT INSPIRED YOUR CD, WONDER COLUMN IN SPACE?

The CD is a little interim thing, something people can go to bed with. People can get a chance to hear me speak as me, and other characters, rather than hear me only speak as Threepio. It does sound different.

I've always been interested in audio, and it just became a kind of logical thing—the CD's about the droids in space, Artoo bored rigid because space is so dull. Threepio in seventh heaven because it's so boring. Suddenly their ship is about to be smashed apart—not by asteroids, but by chunks of *The Wonder Column* that crash into them. Dramatized excerpts in violent stereo with effects and music! Scenes come alive from the pages of the *Insider*: Will they survive—will you?—sort of thing. I sound like a commercial.

One of the things that gave me the greatest buzz was working out the scenes with Artoo and Threepio, which were new and quite creative. I've gotten very used to writing Threepio

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PRIME TIME

R.A. SALVATORE AND THE NEW JEDI ORDER

by Jason Fry



The veteran fantasy writer

R.A. Salvatore knows a thing or two about how to work in other people's universes. Still, Salvatore is no mere pen for hire; he's won a rabid following with his own series, such as *The Demon Wars*. But he remains best-known for his novels set in the *Forgotten Realms* world dreamed up for the Advanced Dungeons & Dragons fantasy role-playing game. That success, though, didn't make writing the opening scene of his latest project any less stressful.

"I realized I was writing *Princess Leia*, and nearly passed out," he confesses. "This is *Star Wars*."

Specifically, this is *The New Jedi Order: Vector Prime* (Del Rey, \$24.95), and it represents not only Salvatore's first step into a galaxy far, far away, but also the first chapter of a grand saga that Del Rey will be spinning out in more than two dozen hardcover and paperback novels in the coming years.

Set 25 years after *A New Hope*, *The New Jedi Order* pits the New Republic against a terrifying new threat from another galaxy. The humanoid aliens Yuuzhan Vong are not only a ruthless, rigid society of battle-hardened warlords, but a species that operates in near-symbiosis with its array of organic weapons and tools, allowing them to coordinate attacks with ferocious precision. Against these enemies stand the familiar, beloved cast of heroes from what's now known, with the arrival of *Episode I: The Phantom Menace*, as the "classic" *Star Wars* trilogy. But readers will find our heroes have come a long way since we saw them last.

While Luke Skywalker is no longer the lone, half-trained Jedi of the movies, he's also no longer the struggling head of a Jedi academy for novice students. Now, Luke stands as

the most-respected Force user in a galaxy where Jedi Knights are no longer so rare. In fact, they're numerous enough that

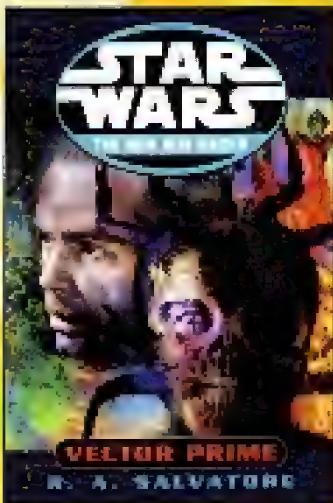
brother Anakin,

The Solo children were last seen as teenaged Jedi trainees in *The Young Jedi Knights* series written by Kevin J. Anderson and Rebecca Moesta. Now, they are Jedi apprentices to be reckoned with, skilled with their lightsabers—but also a near-match for their father Han Solo when placed behind the control stick. In the furious space battles that fuel *Vector Prime*, the young Jedi Knights prove they're very ready to take their place alongside their parents and their uncle Luke. But in quieter moments they also prove themselves wise in the ways of the Force.

Readers of *Vector Prime* will thrill to a long set piece in which Jacen Jaina and Anakin take turns testing their pilot skills at "running the asteroids"—a pursuit dreamed up by Lando Calrissian and his miners in the system of Dubrillion—and enjoy a friendly but furious duel of weapons and wits as Jacen and brother Anakin fence with their lightsabers and argue passionately about their different views of the Force and how it should be used.

The result is a book that offers plenty of the action that *Star Wars* fans have come to expect, but is also marked by scenes that dig deeply into the philosophy of the Force and into the lives and thoughts of Han, Leia, and others. There's also a stunning surprise—one that will make amply clear just how high the stakes are in the battle against the Yuuzhan Vong.

If you think chronicling a galactic invasion and capturing the inner battles of a rich cast of characters sounds like a demanding job, you're right. Salvatore freely admits to some doubts when Del Rey editorial director Shelly Shapiro called him in the summer of 1998 to recruit him for *Vector Prime*. Keeping up with the *Forgotten Realms* and creating his own worlds on top of



some in the New Republic think the order has grown unwieldy, forcing Luke to wrestle with whether or not to recreate the Jedi Council that moviegoers now know from *The Phantom Menace*.

To make such decisions, Luke can draw upon the counsel of his new wife, the crimson-haired Mara Jade, and his sister, Leia Organa Solo. But he also must argue the point with the Solo twins Jacen and Jaina and their younger

that is no small workload, and Salvatore admits it was "kind of intimidating" to be setting the stage for the many books to come in *The New Jedi Order* series.

"My job was to set up the series, let people know that things were going to be different, bring back the old favorites and put the up-and-comers in a more important light," he says.

It's a universe Salvatore couldn't imagine he'd one day be playing in 22 years ago, when as an 18-year-old he and his brother got on the back of a huge line to see a new movie from the director of *American Graffiti*. While the brothers Salvatore got into the theater, the only seats left were in the front row—a neck-cranning perspective from which to watch an Imperial Star Destroyer fill the screen as it hurtled by above the planet Tatooine.

"We didn't know what to expect because there hadn't been anything like that," Salvatore recalls. "I was like, 'Oh, wow, this is very cool.' That was it—I was hooked."

The next year, a snowstorm would change Salvatore's life. He was a freshman at Fitchburg State College in Massachusetts, majoring in math, when the blizzard of '78 tore through the northeastern U.S. Salvatore's sister had given him copies of J.R.R. Tolkien's *The Hobbit* and the *Lord of the Rings* trilogy for Christmas; so with the world around him essentially shut down, Salvatore sat down to read. Two decades later, the awe can still be heard in his voice.

"Instead of spending the week snow-bound in my mother's house, I went away—I went to Middle-Earth with Bilbo Baggins," he says. "I didn't know there were books like that."

» **"I look at *Star Wars* and I see the level of love that people have for it and I know that if I'm going to do it, I have to do it right. I take it very seriously."**

Returning to college, Salvatore changed his major to communications so he could take literature courses as well as mathematics. He devoured Shakespeare, Chaucer, and Joyce, as well as fantasy authors such as Stephen R. Donaldson, *The Phantom Menace* novel author Terry Brooks, Fritz Leiber, and Michael Moorcock. "That was all I could find, so I decided to write my own," he recalls.

And write he did. His first published novel, *The Crystal Shard*, was published by TSR in 1988, since then, some two dozen titles have followed, including the much-loved saga of the Dark Elf renegade Drizzt Do'Uden. Salvatore was able to quit his day job a long time ago; he

now boasts more than four million books sold in the U.S. alone.

But, some may wonder, what does a love of the elf-centric fantasy genre have to do with *Star Wars*, with its blaster pistols and hyperdrives and interstellar battles?

Everything, Salvatore insists.

"Let's throw the idea of science-fiction writers writing *Star Wars* in the garbage where it belongs," he says. "*Star Wars* is fantasy. It's epic adventure. To me, fantasy involves magic and faith, where sci-fi involves more technology. To me, therefore, fantasy does some things that I don't think sci-fi does. It touches different chords."

While he doesn't think that fantasy necessarily lends itself to deeper characterizations, Salvatore does believe the genre is "more favorable to certain aspects of human nature," such as spiritualism and mysticism. In exploring that missing element of our times, Salvatore sounds a lot like George Lucas himself, who deliberately set out, with *Star Wars*, to write modern fairy tales drawing on a deep well of teachings and feelings that he thought was no longer being tapped.

"I think there's a definite lack of mysticism in our world and there's a lack of spiritualism," Salvatore adds. "Sci-fi can touch upon this, too, but fantasy really lends itself to it. To me, the whole concept of magic is very similar to the concept of faith."

While an experience as a college freshman set him along the path to becoming a fantasy writer, it was a later experience—fatherhood—that helped the author with key parts of

loyalties somewhat. When he first saw *Star Wars*, Salvatore recalls, "I identified with Luke—I was 18, I was idealistic. Writing [Vector Prime], I really empathized with Han Solo. He's the dad with teenagers. He's put most of the adventuring behind him, but he still wants a little."

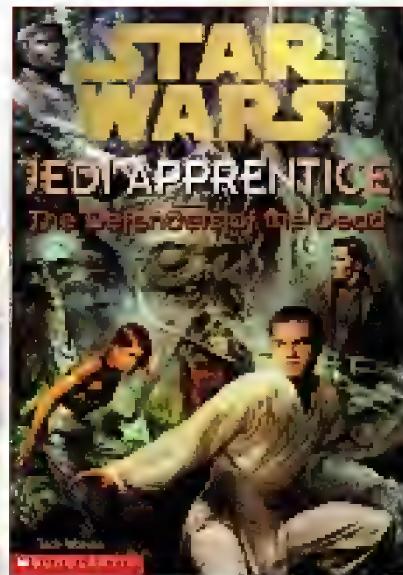
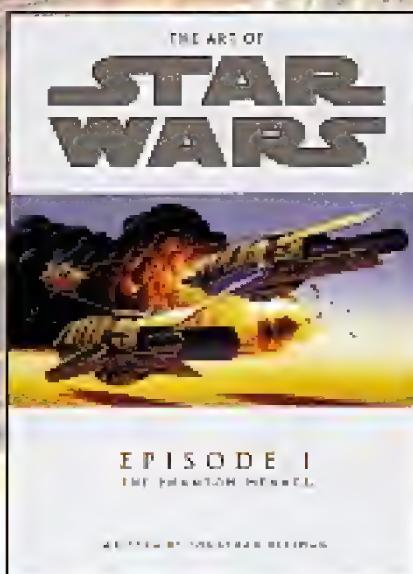
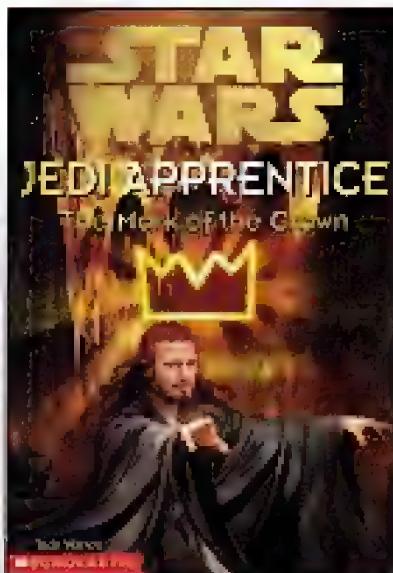
Salvatore, by comparison, has plenty of adventuring still ahead of him. With *Vector Prime*, he's helping shape the latest chapters in the grandest space saga of all—a prospect at once intimidating and exhilarating.

"It was important to me to try and get it right," he says. "I look at *Star Wars* and I see the level of love that people have for it and I know that if I'm going to do it, I have to do it right. I take it very seriously." ♦

MORE STAR WARS INSIDER ON NEXT PAGE



Vector Prime author R.A. Salvatore



LONG-RANGE SENSORS

THE TALE OF THE NEW REPUBLIC's struggle against the evil Yuuzhan Vong will continue in January, with *The New Jedi Order: Onslaught*, a paperback by Michael Stackpole, whose works fans know from *Jedi* and the *X-Wing* adventures published by Bantam. The series will continue in 2000 with Stackpole's next paperback, *New Jedi Order: Ruin*, as well as a pair of novels by James Luceno, a veteran novelist and longtime collaborator with the late, great *Star Wars* and sci-fi author Brian Daley (the two wrote together under the pen name Jack McKinney). There's much more beyond those books, though—Del Rey plans to keep the storyline running at light-speed with a hardcover novel and six to 10 paperbacks each year. ...

THE ART OF STAR WARS: EPISODE I
The Phantom Menace (Del Rey, \$39.95) boasts a white, silver-lettered cover reminiscent of the original edition of *The Art of Star Wars* released two decades ago, and features a beautiful Doug Chiang production painting of a

Podracer in trouble. Inside, fans will be treated to a wealth of gorgeous production paintings, sketches, and designs of Naboo, the city of Theed, Podracing, the Trade Federation and its droid army, Darth Maul and more. (Check out the Insider's Concept Art Gallery on page 52 for a preview). ...

THE FIRST THREE JEDI APPRENTICE books, from Scholastic, have been hot sellers, offering young and old fans a look at a teenaged Obi-Wan Kenobi and the early days of his apprenticeship to Qui-Gon Jinn. The next two books in the series, again penned by Jude Watson, also sound intriguing. In *The Mark of the Crown*, which should be on shelves now, the Jedi are plunged into a palace intrigue surrounding elections on the planet Galia; in *The Defenders of the Dead* (November), master and apprentice visit a war-torn world where the iron hand of tradition has left old and young locked in a generational war. Qui-Gon may now be one with the Force, as the Jedi say, but thanks to this series, his adventures continue. ...

» Fans who enjoyed the peeks at the earlier lives of Anakin Skywalker and Queen Amidala in Scholastic's Journals will get their prayers answered next spring...

SCHOLASTIC HAS ALSO UNVEILED the first titles in its series *Episode I Adventures*. Similar to the popular *Star Wars Missions* series set in the "classic" time frame, these are combination novella/games available through Scholastic's club for young readers. Older fans can sign up by using a coupon bound into the third *Jedi Apprentice* book, *The Hidden Past*. Unlike *Star Wars Missions*, which was one long story, *Episode I Adventures* will be divided into three story arcs, with *Jedi Adventures* starting things out and *Tatooine Adventures* and *Gungan Adventures* to follow. The first two books, both by Ryder Windham, are *The Search for the Lost Jedi* and *The Bortikk Assassins*. ...

Fans who enjoyed the peeks at the earlier lives of Anakin Skywalker and Queen Amidala in Scholastic's Journals will get their prayers answered next spring, when Scholastic draws back the curtains and sheds some light on the past (and the dark thoughts) of none other than Darth Maul. ♪

—JASON FRY

JAKE LLOYD

"I THOUGHT [THE PODRACE] WAS AMAZING BECAUSE EVERY PODRACER HAD ITS OWN SOUND. SEBULBA HAD HIS HARLEY-DAVIDSON. I HAD MY LITTLE PINTO SOUND."

CONTINUED FROM PAGE 26

in carbonite. And you know Darth Vader, who is a good guy because he brings balance to the Force, is the best.

HOW MANY TIMES DID YOU SEE THE ORIGINAL MOVIES BEFORE YOU STARTED ON THIS ONE?

Enough to where I could say the lines ten minutes before the actual characters could.

WHO IS YOUR FAVORITE CHARACTER IN THE NEW FILM—BESIDES, OF COURSE, YOU?

I wasn't even gonna say me! I like Jar Jar. And Teemto Pagales and Ben Quadrinaro. They are Podracers. Teemto's the one that when he blows up, his Podracer bounces on the ground like a wheel. Ben Quadrinaro is the one with the quadruple engines that fire off all over the place.

DID LUCASFILM SEND YOU A BOX OF TOYS YET?

Oh yeah, and a box of props. I have my Jedi costume.

WHAT DO YOU THINK OF THE IDEA OF KIDS PLAYING WITH ANAKIN TOYS, DOING BITTING YOUR TOYS?

Somebody's doing that already! (Laughs) I don't like to picture that idea. "Here, Fluffy, Fluffy, Fluffy," or, "Hey Jake, I taught my dog a new trick!"

WAS IT KIND OF WEIRD LOOKING AT YOURSELF IN PLASTIC?

It was! It was kind of odd, because I've always wanted to be an action figure. Now I can actually play with my character. Like OK, I get to be Batman, and now I get to be Anakin.

DID YOU PLAY WITH LIGHTSABERS ON THE SET?

Yes, they are iron rods. I love those iron rods.

DID YOU DUEL ANYBODY?

Yes, a lot of people went home that day with numb fingers.

DID YOU LEARN ANY STUFF FROM RAY PARK?

I learned to run from him! (Laughs) Like, "He's got a lightsaber! Run!"

WHAT WAS IT LIKE WHEN YOU FIRST SAW HIM IN FULL MAKEUP?

I said, "You remind me of a horn." He has a whole bunch of horns, that's why.

YOU HAVE A LOT OF SCENES WITH LIAM NEESON. WHAT'S HE LIKE?

He's a very nice guy. We did all kinds of stuff. We had lightsaber fights. I went home with a numb hand. I have a Luke Skywalker hand. We'd make jokes, practical jokes. I'd tell riddles and I wouldn't tell him the answers until two years later.

WHAT WAS YOUR FAVORITE COMPUTER GENERATED CHARACTER IN THIS MOVIE?

Jar Jar is the best. Just the way the character's portrayed, the way the character has been singled out and banished and all the stuff that nobody would want to have happen to them.

WHAT WAS IT LIKE ACTING TO THE BLUE SCREEN?

For me pretty easy. I would imagine, "He's about this height, he has about 755 legs, 9 eyes, 6 tails, 730 spots"—you know, pretty easy.

HOW DID YOU FEEL WHEN YOU FIRST SAW THE FINISHED PODRACER SEQUENCE?

I thought it was amazing because every Podracer had its own sound. Sebulba had his Harley-Davidson, I had my little Pinto sound.

WHAT IS YOUR IMPRESSION OF WHAT THE FORCE IS?

The Force is midi-chlorians that reside inside of every human's body. And not just humans but every creature's body. Without the midi-chlorians we couldn't live, and without us, the midi-chlorians couldn't live. Now, the Force is how many midi-chlorians you have in a blood speck. I have over 200,000. Not even Yoda has that much.

HOW HARD WAS IT TO GET THIS ROLE? HOW LONG DID YOU HAVE TO AUDITION AND READ FOR IT?

I had to read for it once, but I also had to go in four times over six years.

WHAT SCENE DID YOU READ?

I read the "Are you an angel?" scene.

DOES IT DISAPPOINT YOU TO KNOW THAT ANAKIN WILL BE IN THE NEXT ONE BUT

YOU WILL NOT BE PLAYING HIM?

Well, as long as it takes for them to cast these films, I might just have a chance!

DO YOU KNOW ANYTHING ABOUT WHAT'S GOING TO HAPPEN IN EPISODE II?

Yes. But I am sworn to secrecy, because if I told anybody, they know where I live. Everyone is listening. Lucasfilm is listening. (Laughs)

HOW IS THIS GOING TO CHANGE 4TH GRADE FOR YOU?

It's not going to change at all.

IS THAT WISHFUL THINKING?

I just hope, you know?

YOU DROPPED BY THE EPISODE I LINE IN HOLLYWOOD TO SIT WITH FANS WAITING IN LINE, RIGHT?

Yes, I went out there so I could say hi to them. They're standing in line for over a month, so what the heck—make it worthwhile.

DO YOU THINK IT'S NUTS FOR PEOPLE TO SIT OUTSIDE IN LINE FOR THAT LONG?

No, because they're doing it for a good cause. Because every hour they spend out there is money that goes to the Starlight Foundation.

DO YOU READ COMIC BOOKS?

I'm not really into comic books because they're not that long. I'd rather read a good old book any day with a good, I don't know, 500 pages.

WHAT ARE YOU READING THESE DAYS?

Tolkien, Lord of the Rings.

IS IT A HARD TRANSITION, GOING FROM THE SET TO GETTING BACK TO SCHOOL-WORK?

More like an unlucky transition. I'd rather be on the set than at school. It's more fun. Sometimes I try to schedule getting one of my teeth pulled instead of going to school.

DO YOU HAVE A FAVORITE SUBJECT?

Science, mathematics, history, archaeology.

YOU TAKE ARCHAEOLOGY IN FOURTH GRADE?

Once again, you fell for that hook, line and sinker. And everyone else did, too. (Laughs)



scouting the galaxy

WHAT TO DO WITH A GREASED POSTER BESIDES CRY

by Steve Sonsweet

PLUS THE SAD, EXPENSIVE TALE OF THE STYROFOAM R2-D2 DISPLAY



One of the truly great things about Star Wars collecting

is how many truly great collectors there are. I'm not talking about the size of their collections, but what nice folks they are, and how willing they are to help their fellow collectors with trades and tips, ranging from what's in the stores to how best to preserve various pieces of Star Wars memorabilia. If information is a commodity, then there's a vast free market among Star Wars fans.

I bring this up because of a recent letter I got in response to an answer to a question in the last column about a "Revenge of the Jedi" black T-shirt with a red logo and no copyright line or mark. I flagged it a likely bootleg. And then this letter popped up, with information direct from an unimpeachable source:

IN STAR WARS INSIDER 144, Scott Foxon asked about the red on black "Revenge" T-shirts. It's true that they were not mass produced, but George Lucas and I gave the British crew 400 navy blue sweatshirts with the Revenge logo imprinted in white. And for some of the American crew, we printed about 200 of the T-shirts similar to the one Scott purchased. There were also samples of red, green, blue, and white T-shirts. Most had the Hanes brand tag in the neck.

HOWARD KATANIAN
Producer,
Return of the Jedi

Thanks, Howard! To paraphrase a famous (or infamous) letter I once published in this column, "Got any spare shirts lying around?"

I'VE GOT TWO QUESTIONS. In 1983 I was given a set of Star Wars sheets and pillowcases

(unfortunately one sheet was thrown away and one pillowcase was lost). The odd thing is that while they show scenes only from *Return of the Jedi*, they have logos from all three of the original films. Can you explain and tell me their value?

Second, two years ago I was given a Pepsi R2-D2 Special Edition standee. I thought it was priceless, but later I saw a similar Darth Vader display in a music store. I asked the manager if I could buy it and he told me that it was the property of Pepsi and that they couldn't sell it or give it away. I



STAR WARS SAGA SHEETS: This rare set of bedding can fetch up to \$45.

didn't know whether to believe him, so I went to five other stores and was told the same thing. Since then I've been looking for it in ads and other places. Where could I

find it and how much would I have to pay?

FERNANDO CASTRO
Guaynabo, Puerto Rico

The sheet set is an oddity. But if you look closely, you'll find there



R2-D2 POP: Most POP displays end up being trashed, so make good friends with your store manager!

are scenes from all three classic Star Wars films, although Jedi seems to dominate. It's a shame you lost part of the set, which licensee Bibb Co. called *Star Wars Saga*. A mint sealed sheets and pillowcase set, still available from some dealers, would cost around \$25 to \$45.

The question on store displays is tricky, and it's getting trickier as more Star Wars collectors seek out the often wonderful store displays that attract buyers to the merchan-

dise. They are rarely for sale. A notable exception are the incredible three-dimensional Episode I droids from Advanced Graphics. One that accompany Dorling Kindersley book displays.

Sometimes, as you've been told, the licensee tells stores that they must return the point-of-purchase (POP), or point-of-sale (POS), displays, but more often the stores simply use this as an excuse. They either don't want to be bothered with tracking the display and making sure it gets to the right person or someone working at the store has first dibs on it—or they're just plain mean. Most POP displays end up getting trashed, although more and more are ending up with dealers or on Internet auction sites.

So how do you go about getting them? By being courteous and friendly to store clerks and managers all the time, not just when you want something. It helps if you are a regular customer whom they recognize. Or offer to make a substantial purchase or two in return for the piece, or—in a few cases—just offer a small amount of cash for it.

One of my favorite POP displays was a Styrofoam R2-D2 shelf unit that held soap, shampoo and bubble bath from Omni Cosmetics. I spotted it in a discount drug store in 1983 and asked the manager if I could have it when the store was through with it. To my delight, he said yes—but not until it was nearly empty. So I stopped back every week to examine my soon-to-be treasure. Unfortunately, the product just was

n't moving. A Vader soap here, a Leia shampoo there, but that was it.

As the weeks turned into more than a month, I started to panic. What if I came in one day and the whole thing was gone? So I went back and asked what it would take to get the display immediately. The manager smiled, and I knew the answer that was coming. So I bought it all—every smelly soap, every plastic figural container of shampoo and bubble bath. It came to something like \$245! And by then the display was really shophorn—but it was mine!

between the two versions? Is one worth more?

MICHELLE KINSETH
Costa Rica, CO

The frame shop guy is mistaken. All of the Anakin/Vader shadow photo-realistic advance posters are marked Version A. The theatrical poster, marked Version B, is the illustration by Drew Struzan. There is a rarer Version C, which is exactly the same as B, except that it contains the rating of the film or the banarn. (The rating hadn't been formally determined before Version B was printed.)

"Is the classic Trilogy available on DVD, and when will Episode I be available?"

About six months later, I found the same display untouched—minus the shipping carton—for \$50. Oh, well. At least it has made for a good story.

As for the Vader standee, about \$35. Try ads in the usual magazines, weekend comic shows or an Internet auction site.

I AM A BIG FAN OF THE Star Wars movies and have the original trilogy and Special Edition on VHS. But recently I got a DVD player, and I've searched everywhere for the films without any luck. Is the classic trilogy available on DVD, and will Episode I be available?

The decision on DVD is strictly George Lucas', and his most recent statement on the issue is that he wants to wait until all six Star Wars films are released before putting them on DVD. So keep that player in working order until about 2006.

I ORDERED THE EPISODE I teaser one-sheet poster (Anakin with a Vader shadow) and when I took it to the store to have it framed, the man there said he'd framed posters like it but at the lower left corner in small, gray print it said Version B. Mine says Version A. Is there a difference

I WENT INTO A USED BOOK store in 1995 and spied an old hardback Star Wars book for sale. I opened it up and saw a prologue that mentioned Senator Palpatine and ended, "From the First Saga, Journal of the Whills." It contains cut scenes and many other things that aren't in the film. The book is a dull tan-gray color with blue text on the spine. It mentions cover art by John Berkey, but that must have been discarded along the way. I think it's too cool to ever part with, but I am curious if it is indeed a rare book. A friend tried to find it in your Tomart's Price Guide to Worldwide Star Wars Collectibles, but none of the descriptions fit this book.

MIKE McCONNELL
Beloit, WI

Not to be snarky, but your friend needs glasses—or better ones. There it is in the good old Tomart's, in full color no less, as BD4014. I guess I'll cut your friend some slack, since the photo is of the dust jacket art by super sci-fi artist Berkey, famous for his way-out spacecraft. Your book is the Science Fiction Book Club edition, which came out about six months after the film. It's the version often found in used book stores. In mint condition



with the dust cover, it's a \$15 to \$30 prize—and well worth reading!

"I got a press screening pass to The Phantom Menace. Was this your doing, or did I win some kind of local contest?"

TREVOR SHUST, Winnipeg, MB

I GOT A PRESS SCREENING pass to The Phantom Menace. It came alone, in a large envelope with no return address. Was this your doing, or did I win some kind of local contest?

TREVOR SHUST, Winnipeg, MB

Oh, can we take that as a thank you? Yes, the Insider helped Lucasfilm and distributor 20th Century Fox give some seats in North American theaters for some screenings of Episode I. It's one of the perks of being a member of the Official

Star Wars Fan Club. Great things happen to you and you don't even know whom to thank. The ticket itself would be a great collectible if you were allowed to keep it. Most people were not, making one even more collectible.

"While reading Star Wars

Insider #44 with the Queen Amidala cover, I noticed that in the cover box with the UPC code it was labeled as "Issue 39." Was this error caught and fixed during the print run? If so, how many error copies were printed compared to fixed ones?

Also, I noticed that the battle droid action figures for Episode I are a light tan, but I've seen a few painted a much darker tan. Why is this?

MANUEL ORES, Miami, FL

You caught us! The sneaky editors of this magazine, seeing how much success Hasbro has had with number variations on the back

of its action figure cards, decided to try the same thing to force you all to buy multiple variation copies of each!

OK, I just made that up. It was a printer's mistake that was never caught during the print run. So the score is Error Copies: All; Fixed Copies: Zero.

The battle droid action figures come in four varieties, three of them light tan (two with different battle scars) and the one darker one. The idea is to let fans build armies of droids without getting bored with

Scouting for answers

Please send your questions and comments about collectibles to: SCOUTING THE GALAXY, P.O. Box 2898, Petaluma, CA 94912-2898. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense and length.

the same figure over and over.

I COLLECT THE STAR WARS action figures, which are so cool I have to open them. The new ones have the voice chips that also serve as stands for display. Is there a way to buy plastic stands for my older figures?

LOUIE WISNIEWSKI Roselle, IL

Lots of dealers sell stands. Some, like *The Earth*, sell different kinds of stands for original figures issued between 1978 and 1985 and those that fall under the newer Power of the Force rubric. The *Jawa Trader* and shop.starwars.com give out free stands with some purchases. Other sources can be found in most magazines that deal with action figures such as *Toy Shop*, *Toy Fare*, *Topps' Star Wars Galaxy Collector*, and many more.

IN A MANAGER AT A MOVIE theater and I've acquired an Episode I movie poster for my personal collection. Due to some problems in shipping, there are some pretty heavy creases in it and it doesn't look that great in a frame. Is there any way to "iron" out these creases?

KRIS KINNARD Orange, CA

I've often wished for a can of "Crease Begone!" or "Dent Away!" for my personal poster collection. Paper is fragile by its nature, and sometimes the postal or private carriers seem to relish that thought. You have two options that quickly come to mind, neither of them great for what I presume is one of the rare double-sided posters. One is to dry mount it on foam core, a process that a professional framer uses to flatten some creases and dings—but it doesn't make them disappear. The other is a professional restorer, but that can be an expensive pursuit. A restorer might suggest that the poster be mounted on canvas, a process that can cost several hundred dollars. ☀

CONTINUED FROM PAGE 18

to perform well through the summer as fans came back again and again. While other films scored throughout the summer (including Liam Neeson's *The Haunting* and Frank Oz's *Bowfinger*) and hits like *Austin Powers 2* came and went, *Star Wars* held firm, staying in the box-office Top 10 every weekend of June and July.

And just as *Menace* was winding down its North American run, the frenzy was only beginning in places like Japan, where over a half-million people turned out on opening day for Japan's highest-grossing first-day ever, and Great

Britain, where the new *Star Wars* became the biggest opener ever and dominated 76 percent of UK box office its first weekend.

But while Japan and England got all the attention, *Episode I* also topped records in Mexico, Brazil, South Korea, Chile, Germany, Spain, and South Africa, and it was already the 10th-highest-grossing movie of all-time in Australia at presstime. When the *Insider* went to press, *The Phantom Menace* was the top-ranking film in all of Europe and the #4 international grosser of all time, with an international box-office tally of \$351.8 million at presstime. That's a lot of Republic credits! ☀

Declan Mulholland

1934-1999

DECLAN MULHOLLAND, THE British actor who gained fame as the "original" Jabba the Hutt in footage ultimately cut from the first *Star Wars* movie, died in July, 1999, of a heart attack. He was 65.

For *Star Wars*, Mulholland played Jabba opposite Harrison Ford in a scene that director George Lucas held from the 1977 release, restoring it 20 years later with an animated Hutt in place of the actor, making Mulholland a mysterious but uniquely intriguing figure for *Star Wars* fans. But although his big scene was cut

GOING DIGITAL

» *Episode I Becomes First Chapter of Digital Era*

NEW JERSEY—The future of movie exhibition arrived June 18 at the Loews' Meadow 6 in Secaucus, New Jersey, just 20 minutes from New York City, where the *Insider* went inside the projection booth to examine Texas Instruments' new "Digital Light Processing" (DLP) system at work.

The DLP system, part of a monthlong project for Lucasfilm to test digital projection, itself is about the size of a car. There are 20 stacked hard drives, mounted in racks—three rows of computers, all hooked up to a big hard drive nicknamed "Pluto." Pluto holds Episode I. This whole system is then wired to the projection lamp system, which beams the illuminated movie out the projection booth portal and

to the screen a few hundred feet away. Next to the DLP system, the theater was simultaneously running a back-up film print of Episode I with the lamp turned off and the booth portal closed. If there was a problem, the back-up system could be flipped on.

Fans interviewed after the movie said they could see a difference. Jason Koepke of Bayonne, New Jersey, who had already attended 10 showings of Episode I before seeing the digital version, noted, "The sound and print quality are unbelievable. It didn't have those little scratch lines in it—it's a lot cleaner. The colors are very rich. It seemed like, especially with *Watto*, the blues were more 'out there.'"

Koepke and his friends conducted a side-by-side comparison, slipping back and forth between the digital show and the non-digital theater next door. He gave thumbs-down to the old-fashioned print: "The film version, maybe it's my imagination, but it seemed a little duller, even dirty," Koepke said. "I was too involved in the movie to look for scratches. But being a *Star Wars* fan, I just had to see it for the first time it came out in digital." ☀



The digital projection system of the Texas Instruments DLP system is hooked to the banks of computers that hold the digitized copy of Episode I. This piece of equipment is what projects the movie out the window portal and to the screen for the audience.



The DLP members control the hard drives that contain Episode I. The whole system in the projection booth is the size of a car.

—KEVIN FITZPATRICK



Peter Mulholland (right) as Jabba the Hutt in this unused scene from the original release of *Star Wars*.

from *A New Hope*, Mulholland's career continued to blossom in the UK, where he worked consistently as a character actor and stage director.

Starting his acting career with the Royal Shakespeare Company and Royal Court Theatre, the Irish-born Mulholland's stage work included a recent run in *Playboy of the Western World* at Birmingham Rep. Mulholland acted in such films as *Time Bandits* (featuring Kenny Baker and Jack Palance), *Oliver Twist*, *Brannigan*, *The Land that Time Forgot*, *The Rainbow Thief*, and the recent *The Run of the Country* and *War of the Bumans*.

But it was on television where Mulholland really scored, acting on over 200 British TV programs, including *The Avengers*, *Father Ted*, *Madam*, *Lovejoy*, and *Dr. Who*, as well as television adaptations of *Much Ado About Nothing*, *As You Like It*, and *Treasure Island*. Mulholland also performed on radio, and sang in operas. After seeing him in a production of *The Seagull*, one British critic wrote, "One of the play's real joys was the roly-poly Uncle Gregary of Declan Mulholland, a rotund, Irish-Tweedledum with a light line in comic delivery—the sort of character that gets his own series." ♦

John Stears 1934-1999

JOHN STEARS, WHO WON HIS second special effects Academy Award for the original *Star Wars*, died on April 15, 1999, of a stroke at the age of 64.

Hailed by the *Los Angeles Times* as "the dean of motion pic-

ture special effects," Stears made his mark concocting wild vehicles like the flying car in 1968's *Chitty Chitty Bang Bang* and James Bond's classic 1960s-era Aston Martin, winning his first Oscar for *Thunderball* in 1965. (He shared his *Star Wars* Oscar 12 years later with four other artists.)

Although his long title on *Star Wars* was Special Production and Mechanical Effects Supervisor, his contribution to the saga can hardly be put into words and can be seen in the iconic visage of R2-D2, to whom Stears was a key contributor. In addition to *Star Wars*, Stears created special effects for films from 1957's *A Night to Remember* to 1999's *The Mask of Zorro*, as well as the 1993 TV miniseries *Babylon 5: The Gathering*.

But Stears' greatest fame came via the 1986 film *FX*, which featured actor Bryan Brown as a special effects artist enlisted by the government to help stage a fake assassination. Stears not only created the "FX" for the film, but he was also the loose inspiration for the lead character. But Stears told interviewers that although he had been approached for similar work in real life, he turned it down.

Born in Uxbridge, England, Stears served as a draftsman in the British Air Museum after studying art, beginning his career by building scale models of buildings for an architecture firm. He began his film career when he was hired to build model aircraft for the British film *Reach for the Sky* in 1956. Stears is survived by his wife, Brenda, and daughters Jacqueline and Janet. ♦

STAR SIGHTINGS

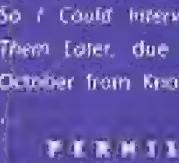
► What are your fave *Star Wars* celebrities up to?

Converting his position as master of the modern supervillain apprentice, **RAY PARK** (Darth Maul) will play Toad, evil henchman to Magneto, Dr. Ian McKellen, in *X-Men*. Park's feature film adap-



tion of the *Marvel Comics* classic, *Wolverine*, stars Patrick Stewart as Professor X. ... As reported here previously, Park will be reunited with **IAN McELEOD** (Pipkin) in Tim Burton's *Sleuthy Hollow*—but what we didn't report was that Episode II stunt coordinator **MARK WILLIAMS** is also choreographing the action in the Headless Horseman epic....

FRANX SE (Yoda) will direct the Paramount Pictures thriller *The Score*—Oz's first solo film.... **EDWARD JORDAN**, who worked on all three original *Star Wars* films, will direct *Acadia Park*, a family drama by Steven Spielberg.... **EWAN MCGREGOR** (Obi-Wan Kenobi, *Feeding the Beast*) stars as the hardest-working man in show business, seems to start a new movie every month—this month it's *South from Hell's Kitchen* with Bridget Fonda. ... **CARRIE FISHER** (Princess Leia) has a new book, *Famous Men I've Slept With: So I Could Interview Them Later*, due in October from Knopf.



ERIN HANNA (Alderaan) will play a much more famous movie, the Virgin Mary, in the NBC telefilm *Jesus and Mary*.

CAROLINE BLAKEMORE (Mon-

golian) appears in the British miniseries *Sunburn*.... **DENIS LAWRENCE** (Wedge Antilles) co-stars in the BBC's *The Ambassador*. His *Homeless Hambler* miniseries, on ABC, won the 1999 Emmy for outstanding miniseries....

GEORGE ZAKRIS and Lucas Digital president **JIM MORRIS** appear in the feature documentary *The Story of Computer Graphics*, narrated by Leonard Nimoy.... *Star Wars* classic trilogy visual effects artist **RICHARD TAYLOR** is



involved in the *Walt Disney Pictures* feature doc-

umentary *The Hand Behind the Mouse: The Disney Story*, which also features Rooney Mara. ... Legend Chuck Jones and Peter president John Lasseter.... **SARDELL L. JACKSON** (Mace Windu) and comedian

Chris Rock appear in the TNT cable documentary *Shaded*, about the '70s "blaxploitation" film era. Jackson stars in the upcoming remake of the seminal *Shots*....

A *New Hope* makeup master **ROCK BAXTER** fresh off Eddie Murphy's *UFO* and *Aliens* on *Dr. Seuss' How the Grinch Stole Christmas* for *Willow* director Ron Howard.... **ELM** is

working on special effects for *The Rocky & Bullwinkle Movie*, Paul Thomas Anderson's *Magnolia*, and Frank Darabont's *The Green Mile*.

VERONICA SMITH is working on Kevin Smith's *Dogma*, *Toy Story 2*, and the *Natalie Portman* film *Anywhere But Here*. ♦



Do You Han, Take Leia...?

THERE ARE SOME OCCASIONS when everyone who matters has to be there. Since I was a kid, R2-D2 has always been there for me. When it came time to choose a best man, there was no contest.

JAMES TUCKER Provo, UT



IT'S A NICE DAY FOR A WEDDING! (TOP) Mr. & Mrs. James Tucker share their special day with a cardboard astromech droid; (MIDDLE) Michigan newlyweds George and Mary Powell held their wedding on Episode I's opening weekend and celebrated with an *Episode I* cake; (MIDDLE RIGHT) Mr. & Mrs. John & Stephanie Kleiner of Nashville were represented by Han and Leia action figures on their wedding cake (MIDDLE LEFT)—yes, that's "May the force be with you both" written elegantly in icing.

First of all, Robert, sorry we didn't realize you didn't intend your letter for publication (readers, please refer to your letter if that's the case), and since this one was addressed to "Rebel Rumblings," we went ahead and printed it, too. Since publishing your first letter, I too have come to admire *TheForce.net* for their handling of "spoiler" information, which readers must highlight to read, making it difficult to stumble on unwanted information—heck, I wish I could have said the same for the tiles on the *Episode I* soundtrack. As managing editor of the *Insider*, I also admire *TheForce.net* for their exhaustive daily coverage and speculation.

Still, I wish they and others wouldn't post spoilers, because a lot of us don't want to know, and like you pointed out, once the information is out there, not everyone will be as responsible in their preservation of it as *TheForce.net*. You should be proud, though, of the debate your letter did indeed spark—this is a subject Star Wars fans will have to face again as *Episode II* draws near, so it's good to hear what people are thinking. Here's to thinking.

AS A FELLOW STAR WARS FAN-SITE editor myself, I would like to thank Robert for speaking up on this issue. The Internet has been both the best and worst thing to ever happen to Star Wars fandom. Thousands of fans from all over the world can come together and communicate like never before. Relationships have been established and longtime friendships forged. But with the mass exposure comes a dark side.

Three years ago, when my friend John Benson started JediNet, fans created Web sites for one reason only: fun. It stayed that way for a while, but then the goal of many Star Wars fansites changed. People are now more concerned with getting their names and URLs in the mainstream media, scooping other Web sites at all costs, and getting the most hits. Some Webmasters look to become "super-fans" that the lowly masses must look up to. Those types of "fans" take the fun out of all of this, and they should be ashamed of themselves.

As far as prequel spoiling goes, I agree with Robert's letter... to a point. Even though I work on a prequel site, I don't like spoilers. There's no arguing that knowing many details about a film before you see it will affect your initial viewing. It was

different when we started—back then, finding out tidbits on the prequels was fun and interesting. It whetted our appetites and made the wait for '99 a little faster. But some people simply don't know when to stop. Why on earth would you wait 16 years for something, only to ruin it for yourself?

CARI CUNNINGHAM
Atlanta, GA

FOR ME, A GREAT DEAL of the fun of anticipation comes from picking up bits and pieces of the story, processing them and imagining how they will come together on the big screen. I find tremendous joy in learning more about the characters and plot. Part of my evening routine includes a brief stop at *TheForce.net* for the latest in prequel news and speculation. *TheForce.net* requires you to highlight "spoiler" information with your mouse in order to make it visible to read. Additionally, this can only be done after you have chosen to visit their "Prequel News" section. Also, every detail of *Episode I* was revealed before the film hit the big screen—as Mr. Lucas himself authorized the release of the *Episode I* novel for May 3.

JONATHAN S. AXTELL
Belmont, NC

OH, I DON'T THINK IT'S SO BAD. I mean, people knew the story of Moses, and they still went and saw *The Prince of Egypt*. People knew the Titanic was going to sink, and they went and saw the film. Experiencing the movie itself is very different from reading about it.

JON DOMINGO Daly City, CA

THE INTERNET IS A LARGE PART of my Star Wars fandom. I'm a Webmaster of three Star Wars sites, one dealing mainly with *Episode I* (www.primenet.com/~b7n/aprequel/prequel.html). The massive amount of information and pictures about Star Wars on the Internet has filled my craving for Star Wars for some time. Big websites like JediNet, *TheForce.net*, Counting Down, and many more have provided millions of Star Wars fans with countless information. That's what the point of the Internet is: to keep people informed.

And with information comes discretion. My advice is to simply avoid anything that has to do with the prequels. After finding out more and more about *Episode I*, I considered how my knowledge would

Et Tu Artoo? Star Wars Haiku

I HAVE ONLY BEEN A FAN for two years now, but I am a fan to the core. I am writing because I thought of something while waiting in line for my Episode I advance tickets. I realized I have never seen a Star Wars haiku. I decided to compose a few based on some major characters (including my personal favorite, Chewie). I hope you enjoy them—I know I enjoyed writing them!

JOSH CHRISTOFFERSON
Boulder, CO

Josh, I did enjoy them—I've always been a fan of the Japanese 5-7-5 syllable format, and although we don't have enough room for all of your poems, I threw in a few of my favorites. Thanks!

Obi-Wan
Thought he knew the Force
lost Vader to the dark side
Felt a great tremor

Han
Owns a hunk of junk
Scruffy-looking
nerf herder
Luke owes him a few

Chewie
Fixes lots of things
Rips arms off when he loses
laugh it up fuzzball

Luke
Looks not where he is
The Force is strong
in this one
Understands Artoo

Yoda
Great Jedi Master
Vigorous at yoo
Force is his ally

Lando
He was a gambler
Gambled really big and won
Vader cheated him

Star Wars
Clash of lightsabers
Long ago and far away
Impossible odds

affect my response to the movie, and I limited my intake of information. I knew where the information was; I simply did not access those areas of the Web. I think I started limiting myself at the correct time, because things I later saw in the trailers and on TV surprised me and filled me with much more anticipation. I, too, am a bit irritated at some of the lengths people went to obtain and post information and pictures about Episode I, but that just goes to show how seriously people were anticipating this film.

SEAN WESLEY
N. Little Rock, AR

Yoda, Over Easy

I THOUGHT YOU MAY ENJOY the photos of my Phantom Menace-style Easter eggs. I first painted the Darth Maul egg, and things just escalated from there.

LEE-ANN HORNEMANN-CROFT
Lynn, MA

A Blessed in Disguise

AFTER READING THE ARTICLE on Brian Blessed (Insider #43), I was awestruck. I read it over again and again. Every time I read it, I would have to pause and turn over in my mind what he said, to digest the wonderful, inspirational meaning in his words. He makes you feel that life is wonderful, that adventure is superb, and that Star Wars is fabulous! He shows true dedication to Star Wars, and as a fan that made me enjoy the article very much. Also, with him being an actor of exceptional ability, I enjoyed it even more, since I am beginning what I hope to be an acting career myself. But when he tied it all together with the greatness of life, I was blown away! Thank you for making me gain faith and inspiration. He makes me want to go out and blow the competition away, and I feel like I can! Thank you so much for that wonderful article, and for having such a great magazine to put it in.

SCOTT BAHIMANN
Pleasanton, CA

On Second Thought, No, Not Really...

I'M WRITING TO ADDRESS an oversight on your part. In Insider #43, you printed a full-page photo of Darth Maul on page 10 with a caption that informed readers that Maul "introduces a new weapon to the Star Wars galaxy: a double-bladed



STAR WARS: EGGISMOKE THE BANTHA MANAGER: Lee-Anne Hornemann-Croft's Episode I inspired painted eggs. (Clockwise, from top left) Young "Anakin Skywalker," Darth Maul, Jedi Master Mace Windu, "Yoda," Queen "Amidala," and plucky astromech droid "R2-D2 Boiled."

ed lightsaber." This is not true. The double-bladed lightsaber was first wielded by Exar Kun in the Tales of the Jedi series published by Dark Horse Comics. To say that Darth Maul introduces a new weapon to the Star Wars feature films would be correct, but your reference was to the "Star Wars galaxy," which I took to mean all things Star Wars.

The authors who write Star Wars comics and novels have done the franchise a great service. I am certain no affront was intended, but I think credit should be given where it is due—in this particular instance, to Kevin J. Anderson for the double-bladed lightsaber.

KEVIN D. FLYTH Conway, NC

Right you are, Kevin—and trust me, you weren't the only one to write us about that unung Dark Lord of the Sith, Exar Kun, who debuted his formerly signature weapon in Star Wars: Tales of the Jedi – The Sith War #3 back in 1995. And that's not the only thing—here are a couple more letters from alert readers...

IN INSIDER #44, on page 12, you ask Rick McCallum if Darth Maul's face was tattooed. He responded that it was a mystery. However, if you had looked at the back cover of the same issue, you would have observed that on the Episode I Visual Dictionary advertisement, an arrow points to Darth Maul's face and the text says, "Face tattooed." I just thought you might want to know you messed up.

PHILLIP BENGTSON
Weatherford, OK

IN INSIDER #44'S "Scouting the

Galaxy," one reader asked if the "eye on a stick" in Jabba's palace had a name. According to Star Wars: The Essential Guide to Droids by Daniel Wallace, the eye was a YT-8L "Tattletale" surveillance droid, YT variant. Although the YT can scan and interrogate visitors on its own, its software enables another person to control it, per Steve Sansweet's interpretation.

JOHN MELINO Long Beach, CA

It'll take a few moments to get the coordinates...

HI, I'M JORDAN. First of all, I love your magazine! Especially Insider #38 (The Simpsons), #41 (Ewan McGregor), and #42 (Darth Maul). Well anyway, I was writing for another reason also. I was thinking that maybe George or somebody else (preferably George) could put together a TV series of Star Wars. If you decide to make one, please try and put it on the Sci-Fi Channel every Friday at 6:00 Pacific Time or 9:00 Eastern Standard Time. Up where I live, we only get Canadian channels. Fortunately, we have a satellite dish. The bad thing about that is the dish only receives GS and it doesn't move.

JORDAN WATSON Ferndale, WA

Thanks for the kind words, Jordan. It's nice to know someone appreciates us! As for your TV show idea, we were about to put one together but we could only get a deal from Sci-Fi for Friday nights at 6:00 Mountain Time, so we called it off. Just kidding, Jordan! Keep those cards and letters coming, America!



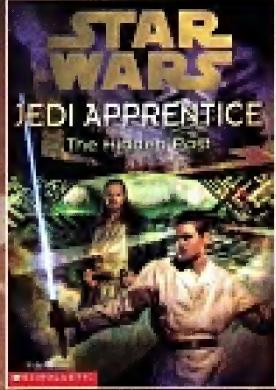
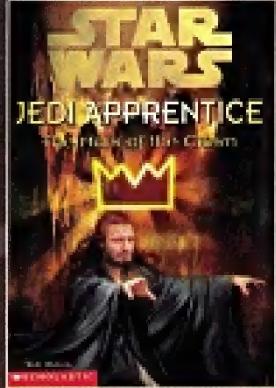
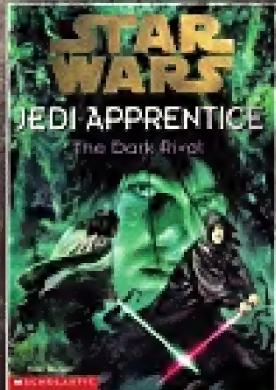
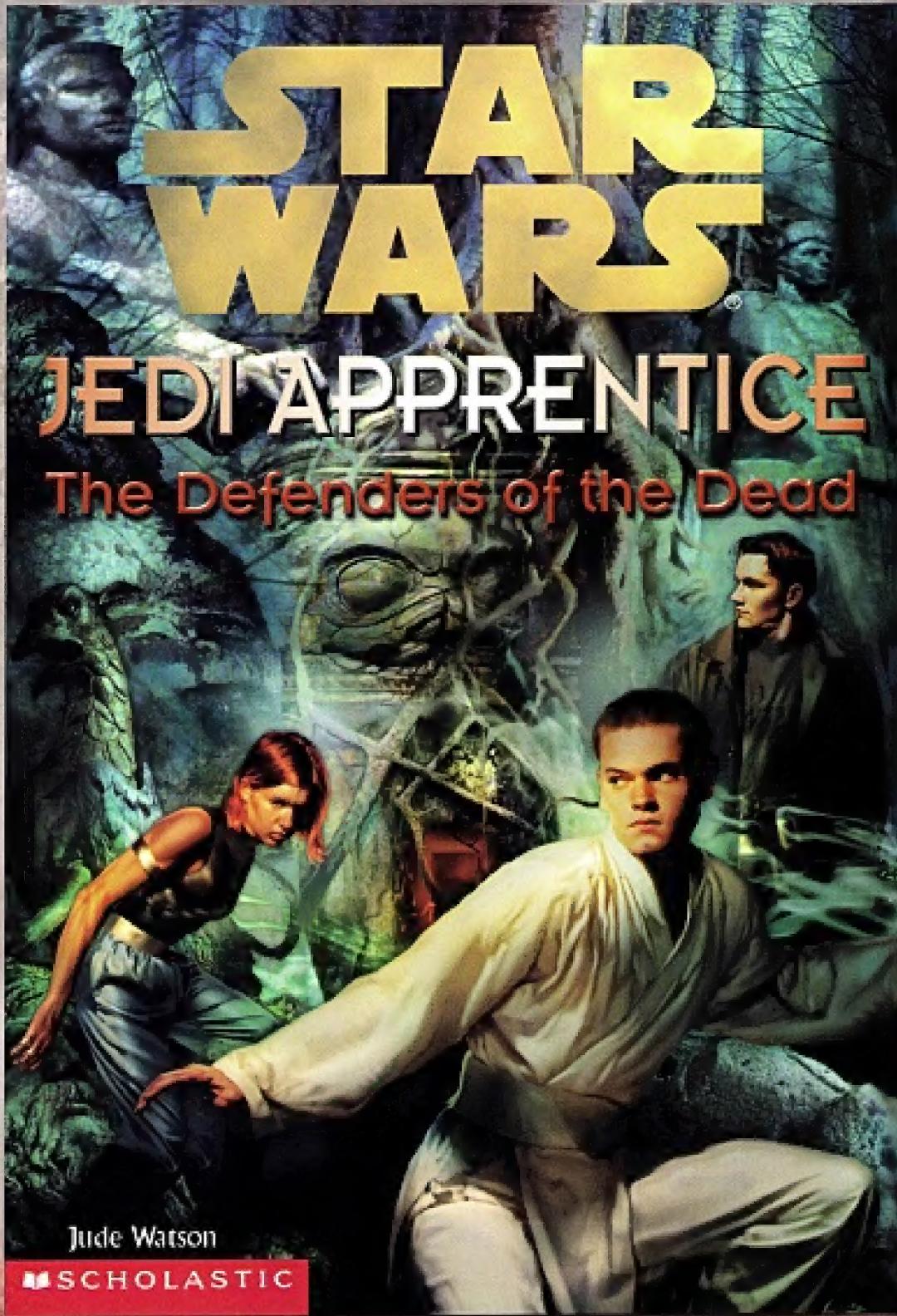
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Jerry Vanderstelt is a commercial artist from Bend, Oregon, who is also a big *Star Wars* fan. This piece is called "Obi-Wan Watches over Both". If you've got an idea for this page, or would like to submit your own work, write to: "LAST PAGE," c/o *Star Wars Insider*, P.O. Box 111890, Aurora, CO 80042, for submission guidelines. DO NOT SEND ARTWORK WITHOUT GETTING GUIDELINES FROM US FIRST.



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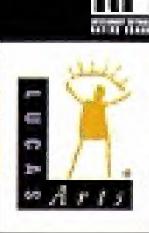
secrets, this is the

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unearths what it

takes to build a universe.

STAR WARS
EPISODE I
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